ANIMATION WORLD

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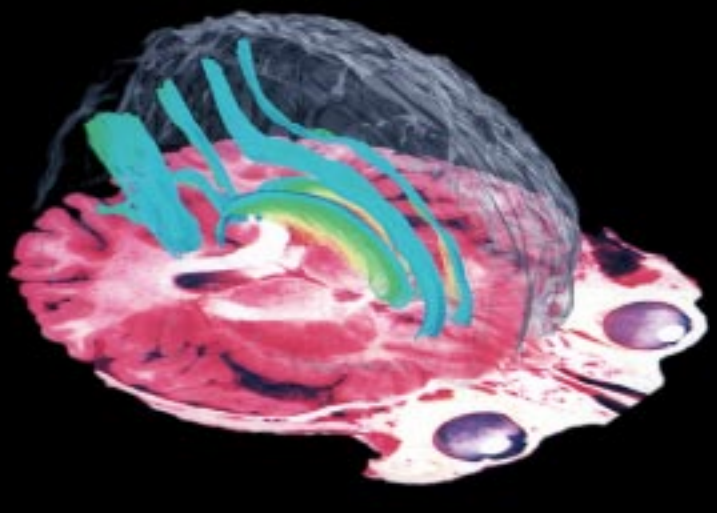
SURPRISE! UNEXPECTED ANIMATION

SGI: SIMULATING MORE THAN DINOSAURS

ANIMATION IN AFRICA AND SOUTH AMERICA

DISNEY'S ATOMIC FLEET



CULT HEROES

AN INTERVIEW WITH MAX HOWARD

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EDITOR'S NOTEBOOK

by Heather Kenyon

The impact of animation in unexpected places...

Most people typically associate animation with Saturday morning cartoons. For this issue, however, we met some people who relate animation immediately to designing cars and buildings, mapping the human brain and remedying society's ills. Can animation be responsible for all this? Yes, indeed. Furthermore, it is being used more extensively and in more unique little niches than you may think.

This issue's concept, "animation in unexpected places," first struck me on a trip to Silicon Graphics, Inc. Representatives took a group of us into a large circular room. In the center was a seat with controls attached to it. We were being introduced to a very special flight simulator, they said, but they wouldn't say any more. A volunteer from the group sat down in the chair and was soon on a mission to dock a U.S. Space Shuttle with the Russian space station, Mir. I had never seen anything like it before! (And with what seemed like a dozen Onyx machines rendering the images in real-time I probably won't see anything like it again for a long time...) It may seem naive, but that had never before occurred to me. Of course, how else does one practice something like that? I hadn't ever thought about Space Shuttle pilots practicing but - it makes sense! How important that is. How many millions of dollars damage and how many lives could be lost if the docking didn't go perfectly the first time? With speedier renderers real-time animation is coming into its own and certainly finding a host of fascinating applications.

On a scale a little closer to home, animate simulations could be saving our lives without us even knowing it. For instance, remember the last time you had a close shave in your car? Chances are you acted instinctively just how the car manufacturer thought you would. Why? Because with the help of a simulation program that utilized animation your car has been designed so that what you need to grasp and manipulate is all right there in an easy reach. Who knows, that slight percentage of a second that was taken off your reaction time might have caused you to avoid that accident. Here's another example: the next time you go to the doctor he might prescribe a new drug that has been proven to relieve symptoms faster due to an animated simulation program that mimics the body's circulatory system.

Another milestone in my fascination with animation ties into this issue as well. In 1994 I went to Orlando, Florida for UNICEF's Second Animation for Development Workshop and Summit . I was amazed that animation was proving to be such a powerful tool for social change. This was also the first time I met Max Howard, who is one of UNICEF's foremost supporters in the industry. He was there discussing a project he was involved in while working at The Walt Disney Company, called *Maximo*. Maximo is a little toucan who convinces parents in Ecuador to immunize their children and observe other health precautions. I was floored to learn that if a nurse came to the door of a person's home and told them they should immunize their children, they probably wouldn't. However, if a talking, singing toucan told them, well, they probably would. Now, why is that?

The visual language of animation transcends cultural and social differences and has proven to UNICEF and other organizations to be a useful weapon in their arsenal. In this issue we explore two such organizations, Brazil's Núcleo de Cinema de Animação de Campinas and Belgium's Atelier Graphoui, that are using animation to promote social welfare. Their stories of bringing animation to groups of people who have no prior experience with the audiovisual world are amazing. I hope that everyone will read these pieces and that professionals and students out there will consider becoming involved in similar worthwhile causes.

What a technique! It not only helps to create a safe vehicle, but can also convince people to immunize their children. Every month I say it, but it is because every month inspires me: the power and versatility of animation is amazing. On this, our second anniversary, I hope that you will stay with us as we continue to explore this remarkable world.

Until Next Time...
Heather

editor@awn.com

Noble Profile Was Fascinating

Dear Mr. Cohen,

I really enjoyed your article on Maurice Noble (Cohen 2.12, March 1998). I had the pleasure of meeting Mr. Noble last summer at the Seattle Art Museum where he screened some of his famous works and spoke about their creation. Your article certainly picked up on his character. More importantly, you highlighted Mr. Noble's strongest feelings about the need to return to more visual scripting and "proper" production methods. Very good article indeed. I wish I could enroll in your animation history class in San Francisco.

Sincerely,
Patrick Calistro, Jr.

I Told You Paper Was Exciting!

I read with great interest your recent article on the importance of paper for quality artwork "Paper: There's More to It than You Think" by Steven Hagel (Issue 2.12, March 1998).

Mr. Hagel is quite right, this wonderful material is taken for granted and is extremely important in the execution of artwork, as well as to the longevity of the artwork that resides on its surface. His research into the manufacture of wood-pulp papers and virgin wood-pulps vs. recycled was also accurate. Unfortunately, his educators must have a remarkable bias for wood-pulp, because they neglected 2,000 years of history and 400 other plant materials which are used for paper making.

PAPER WAS INVENTED 2000 YEARS AGO BUT HAS BEEN MADE FROM TREES FOR ONLY THE PAST 100 YEARS.

Paper making is a physio-chemical process which uses water to bond cellulose fibers to each other, creating a hydrogen-bond and a stronger material than the plant fiber alone.

Paper was invented in China about 200 BC, which is the earliest date of various paper specimens found. (The "official" Chinese date is 105 AD.) The materials used were mostly hemp, mixed with some other fabric fibers. There are many papers which still exist that are more than one thousand years old.

The secrets of paper making came to the West at the beginning of this millennium. The invention of movable type and the printing of books created a new demand for paper, which was made from "rags." People often sold their old clothes to the paper mills. [Hence the terms ragman, ragamuffin and rag-picker. Even "stuff" is an early paper reference.] All paper in the West was made from hemp, linen and cotton.

It wasn't until the early 19th century that it was even known that paper could be made from trees. The pressure of the industrial age, along with the lack of cotton caused by the American Civil War, created a furious search for other fibers. One guy in California was even determined to make paper from cow dung! During the mid-19th century, paper making machines were being invented and tested. Previous to this, all paper was made by hand, by dipping a screen-like mould into a vat of fibers suspended in water, otherwise known as pulp.

Quoted is Dard Hunter's Paper making: The History and Technique of Ancient Craft. 2nd ed. 1947 which is still considered the definitive book on paper and available in print from Dover Publications. According to Hunter, the first commercially produced paper from ground wood was in 1863. "It is claimed that Augustus Stanwood and William Tower produced ground-wood paper in their mill in Gardiner, Maine in January of this year."

Many of the first mills built to use wood pulp went bankrupt, as the paper was considered inferior and the concept weird. Most of these papers made at the end of the 19th century crumbled years ago.

The deforestation of the world can be traced to using trees for paper. Equally terrible is that the paper isn't very good. It basically eats itself. By using "alpha cellulose" virgin wood pulp, you can get a paper that will last a few hundred years but the chemical process involved is quite nasty. Hemp, cotton, linen, kenaf, bamboo, mulberry, esparto, corn, etc. make much better paper and many won't change for 500 to 1500 years, are made without creating dioxins, grow in eight months to two years (some even without pesticides), and can be recycled easily three times or more (wood pulp can only be recycled once because the fibers are too short and weak).

Sorry for the lecture but I worked with rare books, documents and art for years. I saw paper hundreds of years old in perfect condition. I also saw mottled artwork on crumbling papers made this century which is really, really sad, but they just didn't know better at the time.

We now know what happens when art is executed without attention to materials and techniques. It falls apart, crumbles, cracks and goes away. Here's a simple test, which is called accelerated aging. Just put the material out in the sun for a few weeks and you can get a good idea of what will happen over the next 50 years.

Most high quality "art" papers are made from cotton. Most Asian papers are made from mulberry. Hemp or kenaf makes a great "hard" paper. Translucent papers are always a problem in terms of archival properties; the additives and length of beating makes it break down fairly quickly. Cotton is the material used in better tracing papers. Cotton rag papers with a hard sizing are sublime when using pen and ink. I've seen papers from Europe made from corn stalk and bamboo that are some of the nicest drawing papers imaginable. So, there are archival, environmentally wonderful fibers out there that can be used and have been used for thousands of years, which can be created in commercial mills, instead of trees.

Sincerely,
Helen Driscoll
Fine Paper Company

The Rankin/Bass Uproar

I must say I am puzzled by your review of my book The Enchanted World of Rankin/Bass (Tiger Mountain Press). Five seconds into reading it, I felt like I was on trial for a crime I did not commit. It is clear that any reader of your magazine would be totally mislead if they believed the comments that were made by your reviewer.

Here are some of the early comments/reviews the book has received thus far:

"I was totally blown away by The Enchanted World of Rankin/Bass (Tiger Mountain Press)...what an incredible tribute and what a wealth of information it contains. It's clearly a labor of love and I'm genuinely impressed."
-Leonard Maltin, Entertainment Tonight

"It is an animation reference guide that I had to have."
-Jerry Beck, Animation Author

"I was totally absorbed in it for weeks! It's a great book!"
-Lane Smith , Character Designer, James and the Giant Peach, The Stinky Cheese Man

"This is the essential Rankin/Bass collection. Everything is contained in the book."
-Monsterscene Magazine

"What a tribute to Rankin/Bass. I am so proud to have been a small part of this book!" —
-Corky Quakenbush, MAD TV animator

"We may have been the guys who made these films, but it took Rick's persistence and monumental efforts to bring them all together and for that we are eternally grateful. We are very proud to have this book."
-Arthur Rankin, Jr. & Jules Bass

When I set out to do this book, Arthur, Jules and I decided on what direction it should take and what should be included and discarded. Several years of hard work went into refining the book into what it has become. Arthur and Jules were completely involved in going through the rough pages and the blueline and there were many text additions and deletions on their part. Arthur, Jules and I are all very happy with the way the book came out, not to mention Paul Coker, Jr., Jack Davis, Phyllis Diller, Maury Laws, Don Duga, Dorothy Ives and the long list goes on and on. I think you are doing your readers, particularly fans of Rankin/Bass, an injustice printing a review that does not accurately portray the book that was completely assembled by not only myself, but the entire Rankin/Bass cast. I feel the review was a personal attack on my character and I am really not sure why. The reviewer focused on a small fragment of material he felt was missing and ignored the overwhelming amount of material that is in the book (much of which is printed for the very first time). Please help me to understand this review.

Sincerely,
Rick Goldschmidt
Author, The Enchanted World of Rankin/Bass

Rankin/Bass Continued

I have just completed reading The Enchanted World of Rankin/Bass. I have also just completed reading the review in your on-line magazine written by a rather bitter fellow named Scott Maiko. I am not a professional in the field, or a historian like Mr. Maiko must feel he is, but I found this book to be, from a fan to another fan perspective, informative and entertaining. All writers

must write from a personal perspective. Love of subject and a personal feel are sometimes reason to celebrate, not attack, a writer. I would admit to some small holes in this edition of the book, but I would venture to ask what qualifications does Mr. Maiko have to so firmly judge this work? I also found Mr. Maiko's review to be borish and bit to the bitter side. Hmm...who reviews the reviewer?

Steve McLaughlin
Las Vegas, Nevada

3-D Animation Book Advice

I have been working in computer animation for some years and I enjoy reading your magazine very much. I have just read the article about *Digital Cinematography* (Fleming 2.11, February 1998) and found it to be very useful. It is difficult to find books of quality on this subject where I live and after reading Bill Fleming's opinion of the book I would like to know if he could tell me about more sources of information for the same problems covered by *Digital Cinematography*.

Thank you very much,
Almudena Aristegui

Bill Fleming replies:

While there are many books on the subject of 3D graphics, there are few worth mentioning. Most seem to be nothing more than a rewrite of user manuals. This is something I sincerely hope will change as the industry matures. The good news is that there are some new books coming out that will be very detailed and focused on specific topics. One in particular is the 3D Photorealism Toolkit, published by John Wiley and Sons, which features a very deep exploration of photorealistic modeling, surfacing, staging and lighting. It shows a great deal of promise. The book should be available in May. Of course, I'm rather biased since I'm the author. [Editor's Note: Don't worry folks...we'll be reviewing it...]

It's difficult to elaborate on some of the more insightful books coming out since it will seem more self-promoting than anything. I will say that there are a couple of books coming out in late Spring that will go into some very nice detail on 3D topics. One is the 3D Creature Workshop, published by Charles River. This book covers intermediate/advanced creature modeling and surfacing. If you've ever had a question on the subject of 3D creature/character development this book likely has the answers.

You'll also find a book entitled, Animating Facial Features and Expressions. This book covers a great deal of depth on the anatomy of facial expression and how to bring your 3D characters to life through facial emotions. If you're interested in getting started with 3D graphics, Academic Professional will be coming out with a series of books on getting to know 3-D. The first of which will be available in late summer.

It's tough to recommend a book without a specific topic in mind. If you, or any other reader, are interested in specific 3-D topics don't hesitate to contact me through Animation World Magazine at editor@awn.com. I'd be happy to point you in the direction of the best book, or source of answers to your questions.

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Disney's Atomic Fleet

by Mark Langer

In 1959, the largest "atomic" submarine fleet in the world was owned by Walt Disney. While I'm not proposing that a bad day in the Magic Kingdom might have resulted in nuclear Armageddon, the Disney fleet is an historical fact that stems from the cooperation among Disney's business empire, major American arms manufacturers and the U.S. government.

Disney was the ideal venue for the government's propaganda effort.

Disney had long established relationships with the federal government dating back to the early 1940s. In a sense, Walt Disney went to war before America did, producing war shorts on contract for the National Film Board of Canada and military production films for Lockheed Aircraft. Days after the Japanese bombing of Pearl Harbor, Walt Disney was in Washington meeting with top government officials. The result of these meetings was The New Spirit(1942), an animated film made to encourage citizens to pay "taxes to smash the Axis." This began a close relationship between Disney and the U.S. government in the production of films for propaganda, training, and educational purposes. These films not only served the needs of the government in wartime, they added over two and a half million dollars to the Disney studio's coffers in the first year of the war alone.

Getting Through the Slump

In 1941, Disney was asked to go on a goodwill tour of Latin and South America by the Office of the Coordinator of Inter-American Affairs. The U.S. government was concerned about Axis influence in this part of the world, while Disney and the motion picture industry were interested in developing new markets for their product since the war had cut off traditional export areas in Europe and Asia. Patriotism and good business were intermeshed by the complimentary interests of government and the film industry.

With the end of the war, came a slump in the animation industry. Rising costs of production made animated film, always a marginal enterprise, even more so. Disney sought to strengthen his company's financial position through diversification. Walt Disney Productions already had developed reciprocal ventures with other companies that dated back to the early 1930s, when Disney licensed his characters to corporations like the Lionel Train Company and the Ingersoll Watch Company (now Timex) to produce Mickey Mouse handcars and watches. Mickey Mouse comic strips and a lucrative contract with the Western Printing and Lithographing Company (publishers of the Little Golden Books) were other major sources of income.

Walt Disney with the Richard Nixon family at the 1959 opening of the atomic submarine ride at Disneyland. Photo courtesy of Mark Langer.

Building on this, Disney first moved into live-action films which were more cheaply produced than their animated counterparts. On Christmas Day of 1950, the first Disney television program was aired — One Hour In Wonderland — which was a promotion for the upcoming animated theatrical feature Alice In Wonderland (1951). The special reached twenty million viewers, which was a phenomenal number for early television. This not only pleased the sponsor, Coca-Cola, but made a deep impression on Disney executives. At the time, Walt's brother Roy Disney remarked that One Hour In Wonderland "leads us to believe that television can be a most powerful selling aid for us, as well as a source of revenue. It will probably be on this premise that we enter television

when we do."

When Disney did enter television, it was part of a move that further diversified Disney's business interests. Disney agreed to produce the "Disneyland" television series for ABC, if the network's parent company would join Disney and Western Publishing as the major investors in the new Disneyland theme park. The television show, amusement park, publishing interests, and movies would all promote each other in a synergistic relationship. By establishing interlocking business relationships with allied companies, Disney was able to create interlocking systems of promotion among different media.

***Our Friend The Atom* was produced by Disney in cooperation with the U.S. Navy and General Dynamics, builders of the nuclear submarine *USS Nautilus*. Photo courtesy of Mark Langer.**

Atoms for Peace!

The Disneyland amusement park and the "Disneyland" television program were enormously successful, catapulting Disney out of financial difficulty and turning the company into a media giant. This success was noticed by the government in a critical time for American public relations, both internally and internationally. After WWII, the use of atomic energy for defense figured large in the United States government's plans. However, these plans faced growing opposition both from the scientific community and the public in the wake of the American experience in the Korean war and a series of mishaps related to atomic testing.

In order to counter opposition to the military use of atomic weaponry, the Eisenhower administration began a public relations effort called "Atoms for Peace," in which positive propaganda would be developed to promote the use of atomic energy. In a letter to President Eisenhower on December 20, 1955, Acting Director of the United States Information Agency Abbott Washburn reported on his bureau's efforts. Wrote Washburn, "We have also had favorable preliminary conferences with Walt Disney (whose overseas audience surpasses all others) on an `Atoms for Peace' cartoon." (Disney would go on to animate television commercials for Eisenhower's 1957 re-election campaign.)

Our Friend The Atom (January 23, 1957) ... was produced by Disney in cooperation with the U.S. Navy and General Dynamics...

Our Friend The Atom

Disney was the ideal venue for the government's propaganda effort. Not only did Disney have a long-standing track record of creating government propaganda, but, as Time magazine reported in 1954, almost one billion people worldwide had seen at least one Disney film. After all, Disney was a leader not only in the film industry, but in publishing, television and the amusement park business.

Our Friend The Atom (January 23, 1957), the "Atoms for Peace" cartoon to which Washburn referred, was produced by Disney in cooperation with the U.S. Navy and General Dynamics, builders of the nuclear submarine USS Nautilus. As a "Tomorrowland" segment of the Disneyland television show, Our Friend The Atom relates the history of atomic energy, beginning with a clip from the earlier film 20,000 Leagues Under The Sea, which erroneously maintains that author Jules Verne predicted the use of atomic energy. The film then progresses to an animated fairy tale of a fisherman who finds a bronze bottle in his net. Opening the flask, the fisherman is confronted by a genie, who explains that after centuries of confinement, he has resolved to kill whomever opens the bottle. The fisherman feigns surprise that so large a being could fit into the bottle. The genie returns to the vessel to prove that it can be done, and the wily fisherman corks the bottle up. Finally, the genie relents and promises to grant the fisherman his wishes if the bottle is uncorked. Says the narrator, "The story of the atom is like this fable, come true through science. For centuries we have been casting our nets into the sea of the great unknown in search of knowl-

edge. Finally, we found a vessel and, like the one in the fable, it contains the genie."

In a combination of live-action and animation, *Our Friend The Atom* moves from this fairy tale premise to an international history of atomic energy that culminates in American control of the technology. To soothe public apprehension, atomic energy is explained in terms of common household items. An atomic reactor, the viewer is told, is just like a big furnace. An atomic chain reaction is likened to what happens when a stray ping-pong ball is thrown at a mass of mousetraps with ping-pong balls set on each one. The narrator relates that an atomic explosion might be like the angry genie, but with the nuclear reactor and the magic power to transmute ordinary materials into radioactive tools in science and medicine, "Here lies our chance to make the atomic genie our friend." The film ends with the prediction that "clean" nuclear reactors will replace grimy coal and oil power plants. Radiation will be used to produce better crops and live-stock. People will zoom from place to place in atomic cars, trains, boats and planes. "Then, the atom will become truly our friend."

Heinz Haber, narrator of *Our Friend the Atom*, with the mousetraps that illustrate nuclear fission. Photo courtesy of Mark Langer.

One Step Further

The "Tomorrowland" section of Disney's Magic Kingdom now had the largest fleet of "atomic" submarines in the world.

Our Friend The Atom, both as a telefilm and a companion book printed in several languages by Western Publishing, was an enormous success. This was followed by the further cooperation of General Dynamics, the U.S. government, and Disney in the development of a new US $2,500,000 ride at Disneyland, composed of eight air-conditioned "atomic" submarines. The "Tomorrowland" section of Disney's Magic Kingdom now had the largest fleet of "atomic" submarines in the world. On June 14, 1959, in front of millions of ABC television viewers, Vice-President Richard Nixon and family joined Rear Admiral Charles C. Kirkpatrick of the U.S. Navy and Walt Disney in the maiden voyage of the Disney submarine fleet. A highlight of the ride was a cruise past a graveyard of sunken ships.

One indication of how successfully this ride propagandized the American atomic arms program came from a reporter for the Christian Science Monitor, who enthused that "all these things were turned, by Disney magic and with Disney color, to sheer fun, as though the real purpose of technological achievement, after all, was human happiness." Although *Our Friend The Atom* and the "atomic" submarine ride at Disneyland were not to be the only examples of cold-war propaganda carried out by Disney, they were in many ways representative of an ongoing network of connections between sections of Disney's Magic Kingdom, the broadcasting networks, the publishing industry, defense contractors, and the state.

Mark Langer teaches film at Carleton University in Ottawa, Canada. He is a frequent contributor to scholarly journals and a programmer of animation retrospectives.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

SGI: Simulating A Lot More Than Dinosaurs

by Thor J. Mednick

The Onyx2 family of computers from Silicon Graphics. © Silicon Graphics.

Applications for real-time 3-D graphics are constantly evolving as technology progresses. "No surprise," may remark the experienced market observer. However, the advances made in this area by the pioneers at Silicon Graphics, Inc. (SGI) have been dramatic. Furthermore, the applications are more widespread than you may think. From the U.S. Air Force, to medicine, to The America's Challenge yacht, animation is being used in places in which we have probably never dreamed.

Just Like Being There

Consider, for instance, the image generator at the U.S. Air Force Research Laboratory, which is now powered by SGI's Onyx2 InfinteReality system. When tested in a real-time full-mission training environment that included traditional image generators, SGI's system was shown to give pilots a display resolution two times better than was found using any other system. This is quite an extraordinary degree of improvement over the industry standard. According to Col. Lynn Carroll, chief of the Warfighter Training Research Division at the lab, "From here on out, every simulator will be judged against this kind of performance." The Air Force's use of Onyx marks the first time that a commercial-off-the-shelf (COTS) product, combined with third-party software and databases, has proven superior to traditional image generators in display resolution.

Moreover, the system's level of performance has been remarkable. The Onyx2 InfiniteReality system-based image generator can drive six display channels at 60Hz update rates with 1700 x 1350 pixels per channel or 13 megapixels total. Using sub-meter geo-specific ground imagery and 3-D weather effects, the new simulation demonstrates the true integration of photo-realistic imagery, from satellite and high altitude surveillance aircraft, into a synthetic environment. "Our goal is to have pilots experience the synthetic world of their simulators just as they would experience the real world," said John Labry, global Air Force account manager for Silicon Graphics.

Okay, so our experienced (read jaded) market observer might not find it amazingly surprising that these advances have come into play in such a traditionally active field as flight simulation. So let's move onto the list of industries to which the application of real-time 3-D graphics has grown to include several less obvious areas.

The oil and gas exploration and production industry is another example of SGI's expansion of graphics applications into other industries.

Urban Planning Goes Virtual

One such area is urban planning. A powerful new 3-D urban simulation system from Coryphaeus, running on SGI systems, is a key component in the project to rebuild San Francisco's Bay Bridge. With this system in place, California Department of Transportation (Caltrans) planners have the opportunity to "fly through" any design being considered. This allows not only a precise view of any physical aspect of the structure, but also the experi-

ence of flying over, transversing, or passing under the new bridge by ship. This makes the Onyx2 InfiniteReality-based high end graphics a more powerful alternative to pre-created animation which holds the viewer to a limited number of view choices.

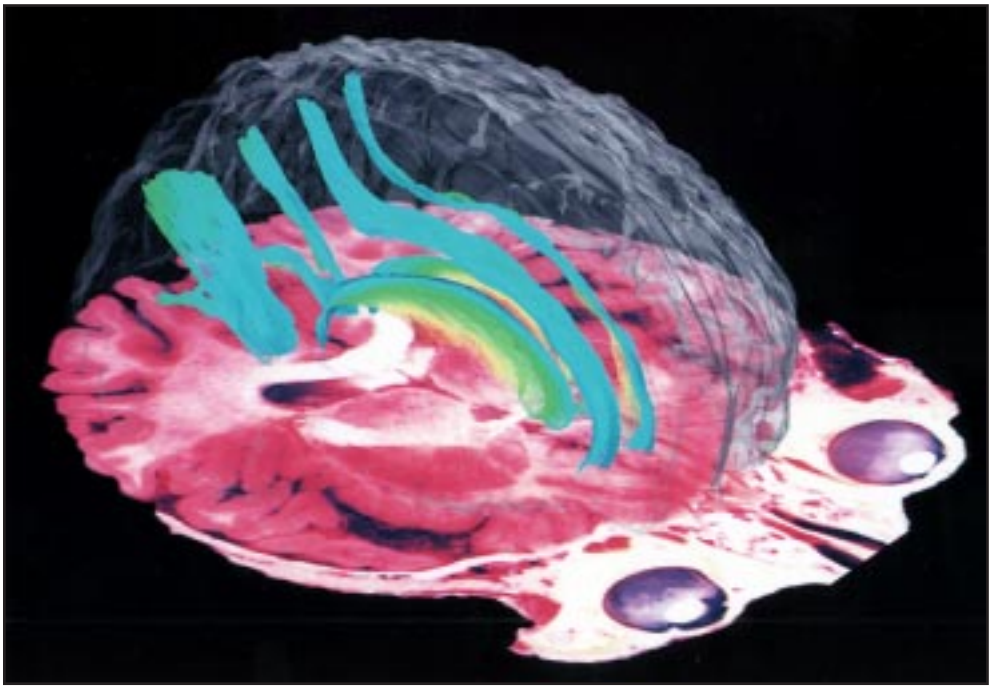
Caltrans Director James van Loben Sels said, "This technology will help both the public and Caltrans engineers better understand the scope and nature of proposed transportation improvements on the California landscape."

Three simulations were created from proposed designs. Engineers fed 3-D wireframe models of each proposal, and a variety of real-world data such as terrain reposts, satellite imagery of the Bay and its surrounds, and photorealistic skylines of Oakland and San Francisco, into the Onyx2 system, running Coryphaeus' real-time graphics application, MetroSim. This produced a highly reliable profile of each proposal.

"Urban simulation vastly broadens the use of real-time 3-D graphics technology beyond its traditional applications," said John Murphy, president of Coryphaeus Software. "By creating realistic digital prototypes of structures long before they are built, this remarkable new application promises to touch the lives of people in all walks of life."

Texaco's Reality Center

The oil and gas exploration and production industry is another example of SGI's expansion of graphics applications into other industries. "Success in our industry depends on the ability to make better informed, faster drilling decisions using highly complex data, with a high degree of accuracy at the same time," explained Michael J. Zeitlin, Portfolio Manager for Texaco's Visualization Technology. "Silicon Graphics visualization technology is being used along with Texaco proprietary technology in order to improve our production process, reduce the time we spend analyzing data by an order of magnitude, and identify new reserves."



A brain map created using SGI's Onyx2 RealityMonster. Photo courtesy of The Laboratory of Neuroimaging at the University of California at Los Angeles (UCLA) Division of Brain Mapping.

The overall goal of the brain mapping initiative is to develop a four-dimensional, probability-based atlas of the human brain." - Dr. Arthur Toga, UCLA

Texaco recently installed an Onyx2 InfiniteReality powered system in its new 3-D Visualization Center. This facility allows scientists to interact with subsurface data in an ultra-realistic, 3-D setting, and observe simulations to reduce greatly the time and cost of projects. "Fly throughs" of subsurface 3-D models, conducted from a state-of-the-art "driver's seat," are displayed on a 25-by-9 foot spherical screen with a 160 degree field of view, three projectors, balance control and surround sound.

This improvement means a threefold increase in Texaco's seismic analysis capability, major improvements in oil and gas extraction, lower-cost reservoir production, and the ability to identify difficult-to-produce reservoirs with greater accuracy, thereby reducing financial risk significantly.

Silicon Graphics created the first Reality Center, upon which Texaco's is based, in 1994. Since then, "It has gained steady momentum and is being deployed across a wide range of industries," said Patrick Ling, a Reality Center manager and technical advisor at Silicon Graphics.

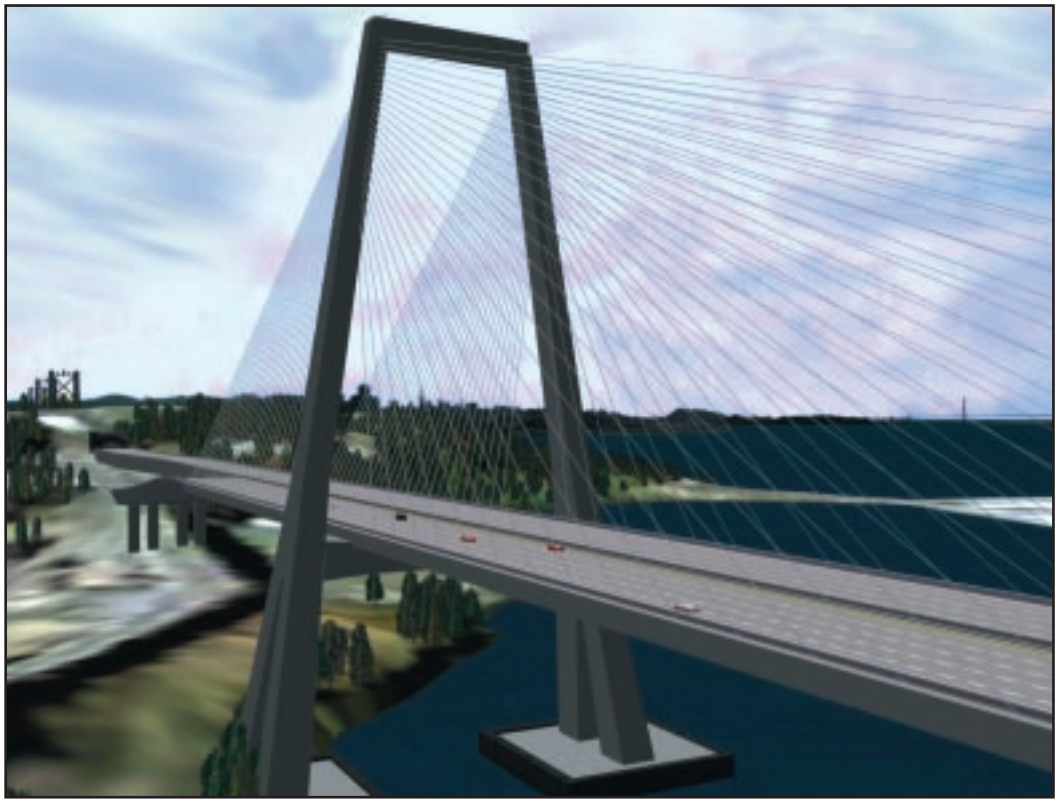
Mapping the Brain

Silicon Graphics' machines have also been applied to the field of neuroimaging. The Laboratory of Neuroimaging at the University

of California at Los Angeles (UCLA) Division of Brain Mapping, as well as the other two lead research centers of the International Brain Mapping Consortium, have been given a helping hand with their project of creating a map of brain structure and function, with the introduction of SGI's Onyx2 RealityMonster supercomputer.

As the field of neuroimaging grows, so does the massive database associated with the research. "The overall goal of the brain mapping initiative is to develop a four-dimensional, probability-based atlas of the human brain," described Dr. Arthur Toga, professor of neurology at the UCLA School of Medicine and Director of the UCLA Laboratory of Neuroimaging. "The new supercomputer, which will be networked among UCLA scientists and others around the world, will help us keep pace with the demands of this ever-expanding project."

Viewing and manipulation of 3-D models of the brain, and high-resolution graphics, will greatly advance brain modeling. The resultant new understandings of structure and function will allow physicians to develop better informed and more effective strategies for intervention and treatment of brain disorders. Toga explained, "The addition of this technology represents the first marriage between the most advance neuroscience and the most advance computer graphics technology...From our perspective, this explodes the envelope of current capabilities and moves us into a whole new area of brain research."



Coryphaeus Software created this real-time Bay Bridge model using SGI machines. © 1998 Coryphaeus Software, Inc.

Chrysler has been using SGI technology to design cars. © Chrysler.

"It's exciting to see the medical community applying our advanced graphics to achieve breakthroughs in research," said Linda Jacobsen, advanced graphics market development manager at Silicon Graphics. "It is our goal to make high-resolution interactive visualization accessible to every hospital, medical center and school to further accelerate medical research."

Designing 5,500 Car Parts

Silicon Graphics' technology is also making its mark in the automotive industry, where it was instrumental in helping Chrysler Corporation design its next generation of full size sedans. Using SGI workstations running Dassault Systems' CATIA software and Chrysler Data Visualizer (CDV), Chrysler took off months of design time, and markedly increased product quality for such marquee cars as the 1998 Chrysler Concorde, Dodge Intrepid and the 1999 Chrysler 300M and LHS. This technology allowed for the design of the first ever "paperless" cars. The hope was to eliminate the need for cumbersome paper drawings, and reduce the need for high-cost clay models. This was effected with digital prototyping, or digital model assembly (DMA).

The visualization and analy-

sis of model reduction, animation, and fits, and the creation and analysis of more than 5,500 digital parts, were made possible on SGI workstations. "Silicon Graphics technology has changed our world at Chrysler. We never could have done what we've done without Silicon Graphics systems," says Art Anderson, manager of large car platform advanced vehicle engineering at Chrysler.

Using Silicon Graphics workstations in the DMA process, allowed us to identify and resolve over 1,500 interference, fit and design issues... - Art Anderson, Chrysler.

"In order to visualize the large number of models that define an entire vehicle," continued Anderson, "we needed a powerful graphics engine that could generate interactive images, with multiple processors for analysis. Using Silicon Graphics workstations in the DMA process, allowed us to identify and resolve over 1,500 interference, fit and design issues prior to the build of the first physical prototype vehicles for the Intrepid and Concorde. The DMA process was a major contributor in reducing the design and engineering cycle time from 39 to 31 months."

Anderson also offered this example of the advantages of simulatory animation: "We were also able to verify the processing required to install the power train and chassis into the body prior to actual installation...During the build of the '93 LH, it took us three weeks to get the power train and chassis installed because we had so many major interferences. With the '98 vehicle, it fit the first time we tried it."

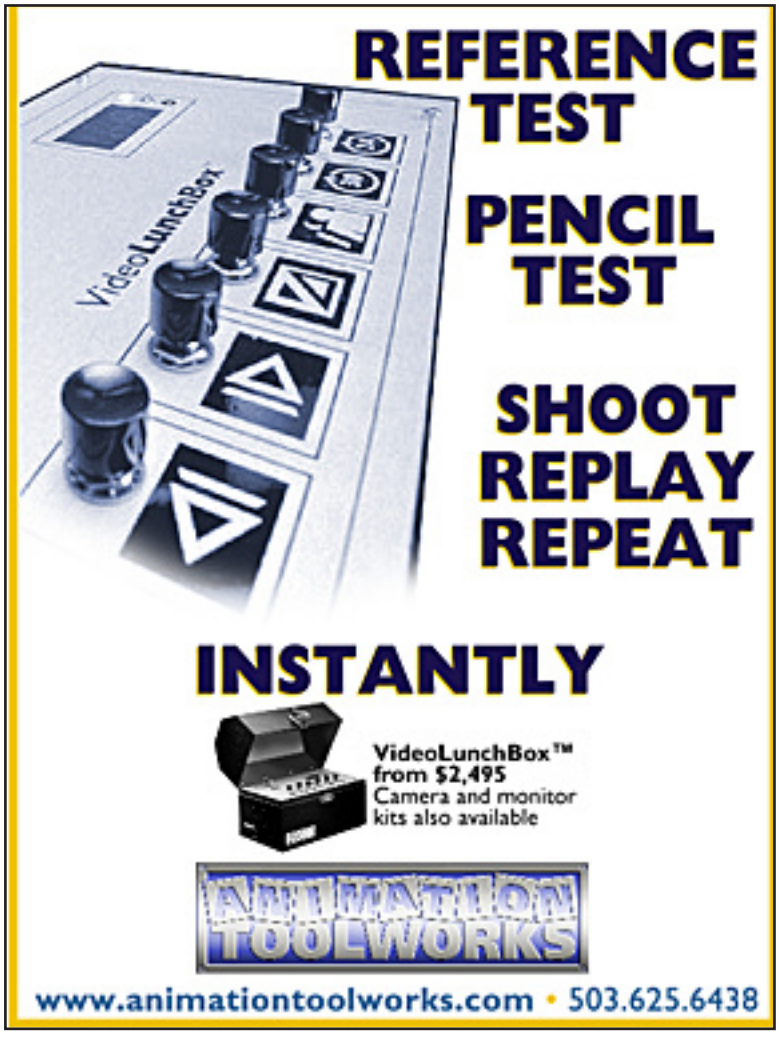
Advances such as these are typical of the impact that SGI is having at Chrysler. Jennifer Morton, market development manager for digital prototyping at SGI said, "Chrysler has succeeded in turning collaborative design into a strategic advantage, something toward which many other companies are striving."

Silicon Graphics' involvement in automobiles and transportation does not stop at street cars. They have also helped racing teams in Formula One and C.A.R.T. achieve championship level design and performance. In fact, SGI's contributions have even found their way into the water. The America's Challenge yacht, which competed in the Whitbread Round the World Race in September of last year, was riding on a keel fin and bulb designed with the help of a dual-processor Silicon Graphics OCTANE workstation.

"We believe there will be tremendous growth in the use of digital prototyping technology; namely because customers are constantly faced with new challenges in their product development process," said Azita Martin, manager of manufacturing market manager at Silicon Graphics, Inc. "The strides our customers are making with our products, speaks to the high level of excellence and innovation that Silicon Graphics technology provides."

Thor J. Mednick is a writer based in California. In addition to writing documentation in the field of information storage, he also contributes to a number of publications with both non-fiction and fiction works.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.



AN ANIMATION ADVENTURE IN THE LIMITS OF THE AMAZON RAINFOREST

by Wilson Lazaretti

Núcleo de Cinema de Animação de Campinas' experiences in animation began in 1975 in the city of Campinas, in São Paulo, Brazil. First, we started with animation classes designed for children, but later we grew into an animation educational center especially for children, located at the University of Campinas. We consider ourselves to be "field" animators, because rather than working indoors on animation desks, we use Brazil as our studio ... and a huge research lab.

We use Brazil as our studio... and a huge research lab

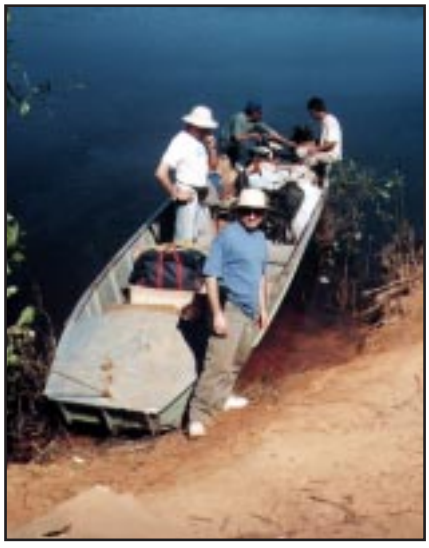
In 1984, we launched ourselves into what would become a very frustrating venture. Believing we could join our values and philosophies with animation, we set out to produce a 75 minute animated feature film about the Mato Grosso wetlands (Pantanal Matogrossense). The film told tales of the land's history, conquest and ecology. The project, however, was never finished due to a lack of financing. Nevertheless, it opened several doors to excellent professional opportunities. These doors would eventually lead us to the Amazon.

Indigenous children and adults animating in the National Park of Xingu. Photo courtesy of Wilson Lazaretti.

Into the Amazon

In 1991, we created an animation workshop for the indigenous children of São Gabriel da Cachoeira in the Amazon State. It was our first workshop with Indian children and was awarded a gold medal during the 35th Annual Broadcasting Awards in New York. The experience was like giving a workshop in another country. Compared to other societies, the children act differently and have a different relationship to adults. The adults regard their children as being very important because they represent the future and the children realize this and feel the importance as a result. Thirty-five children from ages 9-12 from about 20 different tribes (ethnicities) participated in this workshop. The children speak at least three languages: their native tongue, nnheengatu, a common language among the tribes, and Portuguese. We went on to produce ten animation workshops in the Amazon region over the course of four years.

Our organization is composed of three people: Edson Pereira, Maurício Squarisi and myself. When we go do a workshop, we usually carry thirty bags of equipment and supplies. In order to get to the villages we have to first take a three hour flight into the rainforest from Manaus, the capital of the Amazon State in north Brazil. In the small village of São Gabriel da Cachoeira we set up the studio inside a church. The electricity ran with such fluctuations in intensity that we had to re-shoot all of the 4,000 drawings again in São Paulo in 35 mm. We bring four light boxes, pens, pencils, paper, a 16 mm projector, a Paillard Bolex 16 mm camera, black and white film



Instructors Maurício Squarisi, Ney Carrasco and Wilson Lazaretti travel by off-road vehicle and boat to get to some villages. Photos courtesy of Wilson Lazaretti.

Storyboard drawings are pinned to a tree. Photo courtesy of Wilson Lazaretti.

and a small development laboratory with us. We shoot all of our animation in black and white 16 mm so that the children can see the entire animation process. We also usually make a lot of tests to better the animation.

I am sure that the children who have participated have a certain understanding of the animation process, because the art of animation is universal.

Our Films

One of the most fascinating workshops took place at the National Park of Xingu, an indigenous reservation, in July 1995, when animator Maurício Squarisi, musician Ney Carrasco and myself worked directly with indigenous adolescents and adults to create the film Kamenâ. This project was made possible through the São Paulo Schoolof Medicine, which in the last 30 years has been offering courses on western medicine to the native people. They especially wish to educate about and prevent "white men's illnesses"which have been brought to the region. It's important to note that the doctors in this federal project are well aware of their duties and completely respect the indigenous medicine.

A young animator at work. Photo courtesy of Wilson Lazaretti.

In 1991, we created an animation workshop for the indigenous children of São Gabriel da Cachoeira in the Amazon State.

As a result, the film Kamenâ is about the relationship between western and indigenous medicine. The story unfolds from the time prior to the arrival of the white man until today. It tells the journey from the time the tribe lived in harmony, through the conflicts generated by the white man's intrusion, and finally, the ultimate peaceful relationship that has been attained by both. The film is of great value to the Indians, because currently it's shown in all of the villages of the Xingú National Park, and constantly generates discussions regarding the ways in which the white men's illnesses can threaten Indians.

In February, 1998, I worked on an animation workshop in the state of Acre, where the main subject was AIDS. The result was an animated film produced by 24 Indigenous teachers. This project was sponsored by the Indigenous Work Center of São Paulo (Centro de Trabalho Indigenista de São Paulo) and the Department of Health of Brasilia (Ministério da Saúde de Brasília-DF).

A Window into the Culture

The animation workshops with indigenous people lead us to a better understanding of their ways of living and philosophy of life, which is very different from ours which is generally ruled by material goods. Our language is very broad, embracing many subjects and ideas, whereas their language is very particular and direct. I have learned that the Indian as a romantic mythological being does not exist. Underneath the different ethnicity, he or she is another human being with all the faults and virtues that exist within all of the human race.

The native peoples' drawings are extremely direct and clear, and when asked to do a certain design they don't hesitate in trying. For example, the sentence, "I don't know how to draw this," is not part of their jargon. Also, I have never heard an Indian say, "See, how well my child draws?" While for us drawing well is considered a virtue, for them any drawing is just an act of expression.

While for us drawing well is considered a virtue, for them any drawing is just an act of expression.

The best information and ideas that I share with my students at the University of Campinas is what I have learned away from the animation desk. I think that learning can be accomplished by looking at the stars rather than in text books. In other words, I'd say I have learned more about cinema by admiring Picasso's "Guernica" than in a classroom.

Translated from Portugese by Alejandro Gedeon

Wilson Lazaretti is an animator, workshop leader and animation teacher at the Núcleo de Cinema de Animação de Campinas and Campinas State University in São Paulo, Brazil.

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UMA AVENTURA EM DESENHO ANIMADO NOS LIMITES DA FLORESTA AMAZôNICA

por Wilson Lazaretti

Começamos nossa experiência em animaçâo em 1975 na cidade de Campinas, Estado de Sâo Paulo, Brasil. Começamos com um curso de desenho animado para crianças e que posteriormente se transformou num centro para a didática do cinema de animaçâo destinado principalmente às crianças. Consideramo-nos animadores de campo, nâo de prancheta, e o nosso grande laboratório para pesquisas é o Brasil.

Em 1984 nos lançamos numa aventura, frustrada diante dos olhares mais ingênuos, porém de grande valor para a consolidaçâo da nossa filosofia como produtores de cinema de animaçâo. Tratava-se do projeto em desenho animado sobre o Pantanal de Mato Grosso, um longa metragem de 75 minutos de duraçâo que contava a conquista do Pantanal, através de fatos históricos e principalmente ecológicos. Este projeto, entretanto, nâo foi terminado por falta de financiamento, mas por um outro lado nos abriu grandes possibilidades profissionais, levando-nos mais tarde à Amazônia.

Entrando na Amazônia

Foi em 1991 que realizamos o primeiro curso de animaçâo com crianças índígenas em Sâo Gabriel da Cachoeira, no estado da Amazônia. Foi a nossa oficina mais importante, conquistando medalha de ouro no 35th. Annual Broadcasting Awards, em Nova lorque, Estados Unidos. Era como se estivessemos ensinando em um outro país. O comportamento das crianças é diferente, e a relação delas com os adultos também. Os adultos consideram as crianças o futuro da tribo, e as crianças sentem e reconhecem essa importancia. Neste curso participaram 35 crianças de 20 etnias diferentes, com idades entre 9 a 12 anos. As crianças falam no mínimo 3 linguas: a lingua mãe, nnheengatu (uma lingua geral entre tribos) e o Português. Estes detalhes foram considerados de grande importância para o desenvolvimento do curso.

Crianças e adultos indígenas animando no Parque Nacional do Xingú. Foto cortesia de Wilson Lazaretti.

Durante 4 anos, estivemos produzindo 10 oficinas de cinema de animaçâo pela regiâo Amazônica. Este time do Núcleo de Animação de Campinas foi composto por três pessoas: Edson Pereira, Mauricio Squarisi e eu. Carregamos conosco uma bagagem de 30 malas e partimos de Manaus para chegar depois de três horas de vôo ao povoado de São Gabriel da Cachoeira. Um pequeno estúdio de animação foi improvisado dentro de uma igreja local. Levamos conosco quatro caixas de luz, canetas, lápis, papel, um projetor de 16mm, uma camera Paillard Bolex de 16mm, negativo preto/branco e um pequeno laboratorio de revelação. Os desenhos foram filmados em 16mm para que as crianças pudessem acompanhar todo o processo de realização e muitos testes foram feitos para aperfeiçoar a animação. A voltagem elétrica que variava intensamente, prejudicou a filmagem final, e por

Os instrutores Maurício Squarisi, Ney Carrasco and Wilson Lazaretti viajam de carro com tração nas quatro rodas e barco para chegar na aldeia. Foto cortesia de Wilson Lazaretti.

Os story-boards são presos à uma árvore para exibição. Foto cortesia de Wilson Lazaretti.

isso quando retornamos a São Paulo, refilmamos os 4.000 desenhos em 35mm.

Eu tenho certeza que as crianças que participaram neste trabalho agora possuem um certo conhecimento sobre o processo da arte de animação, que é uma arte universal.

Nossos filmes

Talvez a nossa oficina de desenho animado mais exótica tenha sido aquela realizada no Parque Nacional do Xingu em julho de 1995. Eu, o animador Mauricio Squarisi e o músico Ney Carrasco trabalhamos diretamente com índios, adolescentes e adultos.

Um animador jovem trabalhando. Foto cortesia de Wilson Lazaretti

Fomos convidados pela escola Paulista de Medicina, que há 30 anos vem desenvolvendo na regiâo do parque cursos especiais de medicina branca para os índios, principalmente para cuidar das doenças levadas pelos brancos. É importante dizer que os médicos deste projeto federal tem plena consciência de seus deveres e respeitam muito a sábia medicina indigena.

O desenho animado Kamenâ trata justamente da relaçâo entre as medicinas branca e indígena, contando uma história que vai desde antes da chegada dos brancos até os dias de hoje, ou seja: a tribo convivendo em harmonia, o conflito com os brancos e posteriormente a convivência pacifica entre ambos.

O filme é de suma importância para os índios pois atualmente ele é mostrado em todas as aldeias doParque Nacional do Xingu, tornando-se no principal assunto de uma discussâo sobre as portas de entrada dequalquer doença que possa ser levada para os índios.

Recentemente estive trabalhando em mais uma oficina de cinema de animaçâo no estado do Acre entre12-22 de fevereiro onde o tema principal era sobre Aids, onde 24 professores índios produziram um desenho animado sobre o assunto. Estive a convite do Centro de Trabalho Indigenista de Sâo Paulo, patrocinado pelo Ministério da Saúde de Brasília-DF.

Assimilando a Cultura

O trabalho com oficinas de cinema de animaçâo com populaçôes indigenas nos traz grandes ensinamentos sobre o modo de vida e a filosofia que os índios empregam no seu dia a dia, muito diferente do nosso onde estamos presos a valores materiais. Nosso pensamentoéespecifico. Discursamos de modo abrangente, enquanto que o discurso deles é particular. Mas, o indio, aquele ser mitológico, nâo existe mais, debaixo de etnias diferentes é um ser humano com todos os defeitos e virtudes que a nossa espécie carrega.

Os indios sâo extremamente diretos e claros em seus desenhos e quando solicitados para fazer algum desenho nâo exitam nem um pouco em fazê-lo. Nâo existe a frase: "Nâo sei desenhar isto", por exemplo. Assim como, nunca eu ouvi um índio me dizer: "Olha como o meu filho desenha bem!" Pois que desenhar bem, para nós é uma virtude, enquanto que para eles é uma expressâo.

O que levo de melhor para os meus alunos na Universidade Estadual de Campinas é o que de melhor aprendi fora da minha prancheta de desenhista. Acho que os ensinamentos básicos estâo mais nas entrelinhas do que no texto explicito, assim digo que aprendi mais cinema admirando o "Guernica" de Pablo Picasso do que em qualquer banco de escola.

Wilson Lazaretti é animador, lider de oficinas de animação no Núcleo de Cinema de Animação de Campinas e na Universidade Estadual de Campinas.

Nota: Os leitores podem contactar qualquer contribuidor da Animation World Magazine enviando e-mail ao editor@awn.com.

Animation in the CAVE

by Josephine Anstey and Dave Pape

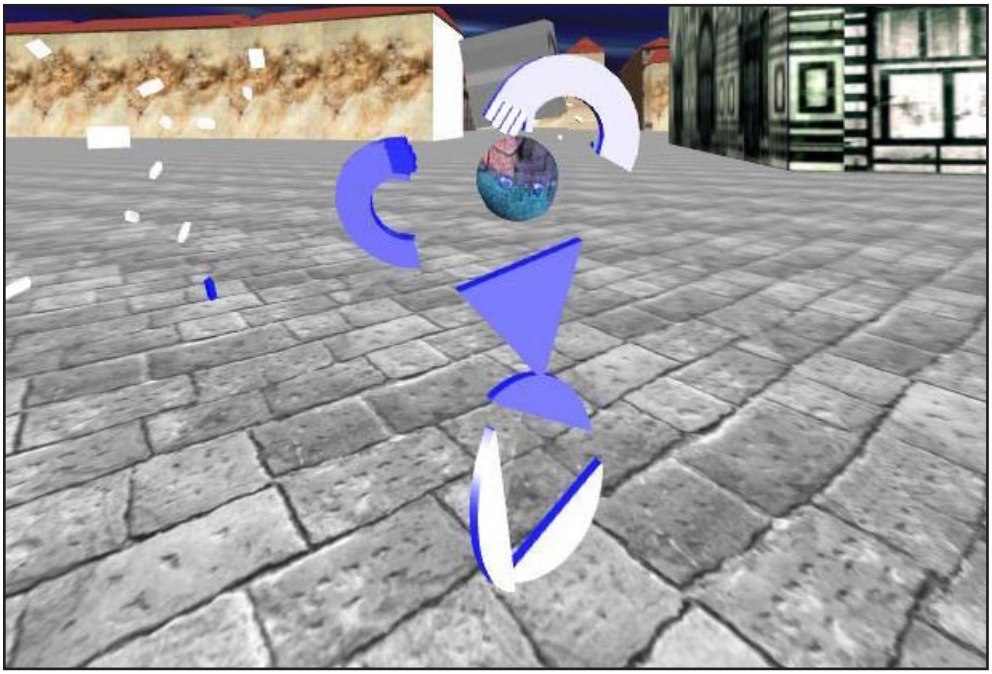
You walk into a ten by ten foot room, put on a special pair of glasses, and take hold of a 3-D mouse. As the program starts, the walls disappear. Now you are surrounded by the cobbles, stonework and red tiles of an Italian Renaissance city. Down the street you can see a cathedral. Pushing a button on the mouse moves you forward. Then you see an anomaly - a sleek, electric blue column. As you get closer, the column whirs and splits - a disjointed little figure unfolds. The figure gestures to you, then takes off. It looks back and beckons, 'Come on!'

"You follow this strange guide to a dark stairway, winding up inside the cathedral. At the top, a low doorway takes you outside. The city stretches beneath you. Transparent pathways curl around the dome and lead back to the ground. You see the little guide far below. He is dancing wildly as a stream of flying letters and books sail past him and whip inside a building. What is in there .....?"

It's more like a prototype for Star Trek's HoloDeck...

VR Without the Head Gear

This is a description of an experience in the CAVE™ virtual reality theatre. Virtual Reality is the art and science of using computers to create three dimensional worlds that users can be immersed in, explore as they please, and interact with in real time.



A virtual character serves as your guide in the experience that is the CAVE. Image courtesy of University of Illinois at Chicago's Electronic Visualization Laboratory.

The CAVE, a recursive acronym for CAVE Automatic Virtual Environment, is a virtual reality display device, but not the kind of head-mounted display normally associated with VR. Instead, it's more like a prototype for Star Trek's HoloDeck; a room that people can enter, with stereoscopic computer images projected on the walls and floor. The computer continually updates and redraws the display as users move through the environment. One of the potentials of the CAVE is the creation of animated 3-D worlds and characters that a user can interact with, in effect making the user part of a story.

The CAVE's History

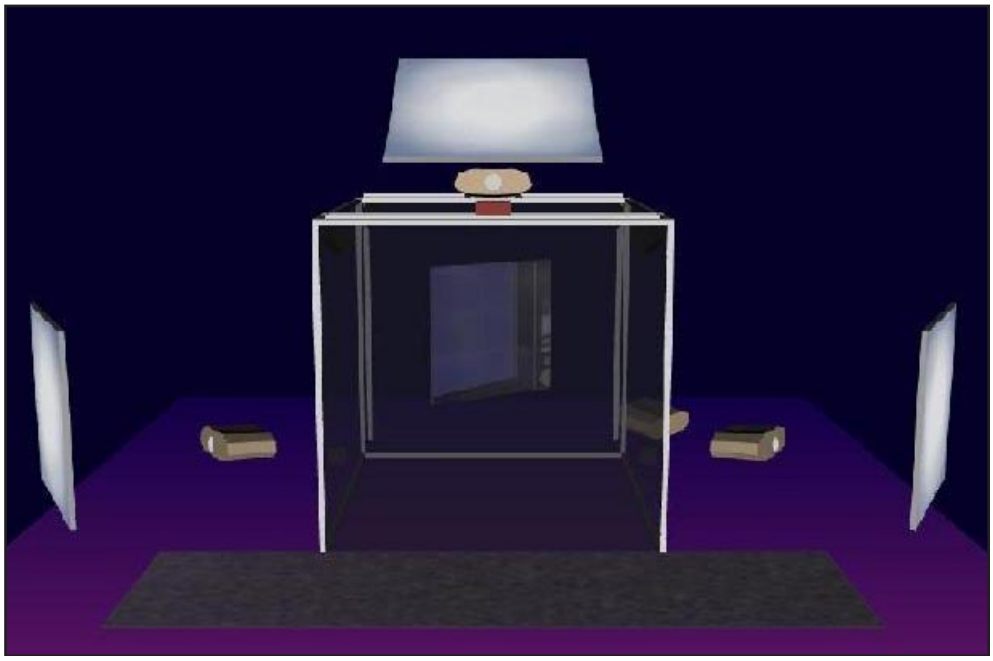
The CAVE was created at the University of Illinois at Chicago's Electronic Visualization Laboratory (UIC's EVL). EVL is a state of the art research lab for interactive computer graphics and brings together students from UIC's Schools of Engineering and Art and Design. It was founded in the early 1970s by Dan Sandin, art professor and creator of the Sandin Image Processor, a device well known in the video art community, and Tom DeFanti, engineering professor and author of GRASS, an early computer animation system. The Lab's work has always been a mixture of art, entertainment, engineering, and science. In the '70s, EVL staged public performances of interactive electronic art and provided the computer hardware and software used to create the original computer graphics in Star Wars. Later work included developing graphics hardware that formed one of the first home com-

puter systems, investigating 3-D fractal imagery, and using visualization for scientific research with the National Center for Supercomputing Applications.

In 1991, DeFanti and Sandin decided to use their experience with video and interactive computer graphics to create a new approach to the growing field of virtual reality. Traditional VR systems were head-mounted and were usually a pair of small video displays attached to a helmet or mechanical boom. Most such displays were low-resolution, encumbering, and isolated the user. EVL's new device, the CAVE, used video projection screens to create a VR display that users entered, rather than wore. The CAVE display was high-resolution, only required the users to wear lightweight shutter glasses, and could be shared by whole groups of people at once. It was implemented by EVL students Carolina Cruz-Neira, Greg Dawe, Sumit Das, and others, and was first shown at the 1992 SIGGRAPH Conference in Chicago. The full system was completed barely in time for the conference and many of the demonstrated applications hadn't been seen in the CAVE itself before show time.

Since 1992, over 50 CAVEs, ImmersaDesks, and similar devices have been installed in universities, corporate labs, and a few museums.

The CAVE is a 10 foot by 10 foot cube; three walls are rear projection screens, and the floor is projected onto from above. High-end Silicon Graphics computers, such as an Onyx2 Infinite Reality, generate the 3-D images and simulate the dynamics of the virtual world. Another SGI machine, connected to loudspeakers in the four corners of the CAVE, creates the sounds of the environment. The ImmersaDesk™ is a newer, smaller-scale version of the CAVE and resembles a drafting table-style display, rather than an entire room. Since 1992, over 50 CAVEs, ImmersaDesks, and similar devices have been installed in universities, corporate labs, and a few museums.



The CAVE is a 10 foot by 10 foot cube. Three walls are rear projection screens, and the floor is projected onto from above. Image courtesy of University of Illinois at Chicago's Electronic Visualization Laboratory.

A Myriad of Applications

The difference between virtual reality and normal computer graphics is that with virtual reality, the user is immersed in the computer-generated environment. The user is surrounded by images and sound. The images are in stereoscopic 3-D, rather than flat on the screen, and the world is displayed in a first-person perspective, from his viewpoint, rather than a third-person viewpoint common to most other forms of image creation. To complete the immersion in the virtual world, VR is interactive, meaning the user can have (some) control over what happens.

Whether it's molecular biology, cosmology, architecture and design, education, entertainment or the arts, VR can be applied to any problem that can benefit from an immersive, three-dimensional, interactive solution. General Motors has started using CAVEs to evaluate the design of new car interiors before having to build physical prototypes. Old Dominion University is using an ImmersaDesk to view computer simulations of the Chesapeake Bay ecosystem. At the National Center for Supercomputing Applications (NCSA), Donna Cox used the CAVE program Virtual Director to create animation for the IMAX film *Cosmic Voyage*. A group at EVL has built a virtual island where children can tend a virtual garden and learn about environmental concepts. EVL also participates fully in the world of electronic art. Dan Sandin organized the opening show for the first CAVE installed in a museum of Art and Technology, the Ars Electronica Center in Linz, Austria, which featured projects by EVL faculty and students.

The Thing

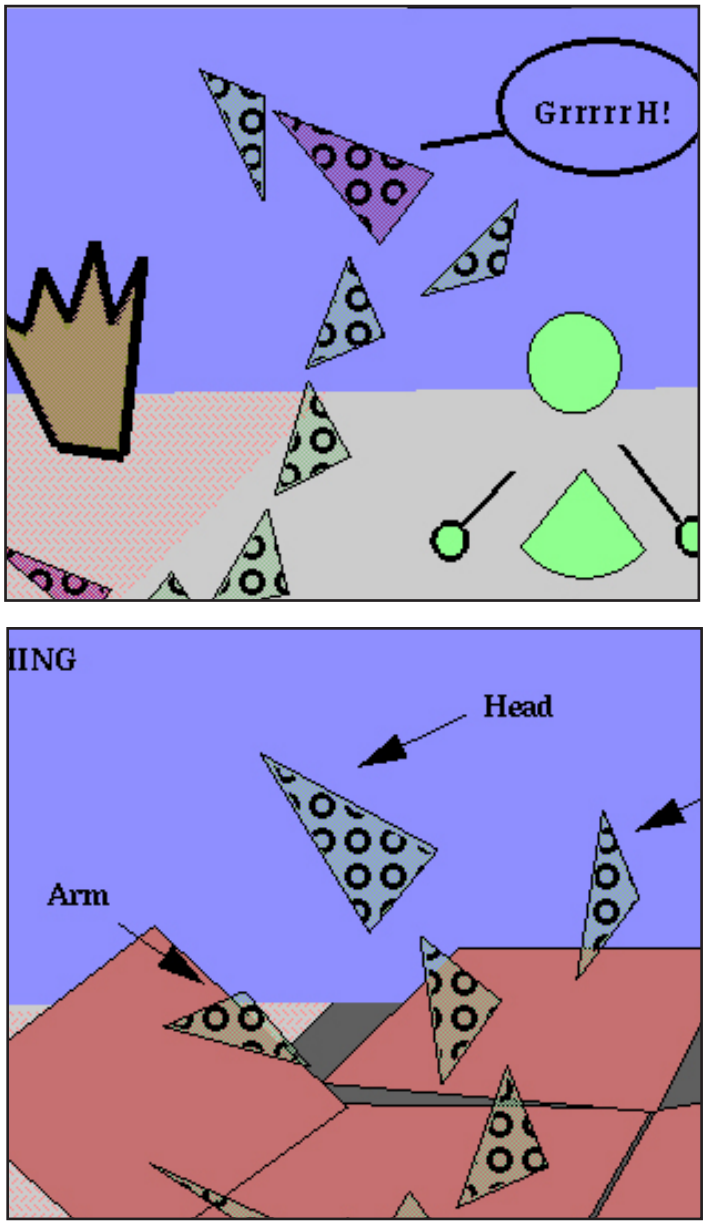
We are currently working on a project, The Thing Growing, whose focus is the construction of the "Thing," a virtual, interactive, animated character in the CAVE. The goal of the project is to create a story in which the user takes a leading role and is engaged at an emotional level with the Thing.

The Thing looks translucent. The triangular shapes forming its' head, appendages and body do not seem to join up. It changes colors as it speaks and according to its' moods. It is alternately bullying and loving. It has no specific gender and it's goal is to make the user dance with it, which it takes as a sign of love and obedience.

To animate in the CAVE, we use tools familiar to any computer animator. For example, the models for The Thing Growing are being made in Softimage and the textures are being made in Photoshop. These models are then imported into the CAVE. In VR, the computer has to redraw the scene in about one sixtieth of a second in order to keep the frame rate at 30 frames per second. Remember it has to draw a different view for each eye! Therefore, even with an Onyx2 these models must be far simpler than those of computer animation for film and video, where you can spend minutes or hours rendering a single frame. The gain, and we think it's an exciting one, is being able to interact, in real time, with a virtual character and world.

Animating Virtual Reality

Virtual reality applications can use a wide variety of methods for animating. Flipbooks, keyframing, motion capture, and procedural (computer programmed) animation are all used. "The Multi Mega Book in the CAVE," which was described at the beginning of this article, uses a flipbook of 3-D models to walk a wire-framed Judas out of da Vinci's painting of the Last Supper. In The Thing Growing, rocks come alive and chase the user. When a rock gets close enough, it rears up and swallows the user. In this case there are only four simple models and the CAVE morphs between them to produce the rock's growing and grabbing action.



Storyboard panels for *The Thing Growing*, illustrating the Thing's body parts and ability to express emotion. Image courtesy of University of Illinois at Chicago's Electronic Visualization Laboratory.

We commonly use keyframe animation to move objects in a CAVE application. For example, to animate the flying letters referred to in the description of the "Multi Mega Book," keyframes were set to determine the path of the letters through the city. As the letters move along this path, a simple behavior routine makes them also spin and orbit each other.

The CAVE uses a tracking system to get information on the user's head and hand position in order for the computer to compute the perspective from a user-centered point of view. Tracking is done with electromagnetic systems such as Ascension's Flock of Birds; sensors are attached to the stereo glasses and to the 3-D mouse.

We use this same system to record motion-tracked animation. Our first experiments with this were for the "Multi Mega Book." Our collaborator, Franz Fischnaller, had already determined that the shape for the guide character would be a simple collection of geometric shapes. We hooked Franz up to four tracking sensors: one for the head, one for each arm, and one for the body. At the same time we ran a CAVE program that took the position and orientation information from the tracker and fed it to the parts of the character's body which were then

displayed. So, as he moved Franz could immediately see how the character would move. Its head moved as he moved his head. Its arm waved as he moved his arm. In this way, we could build up animation for the individual body parts. Later, we could define keyframes to move the body as a whole along a path through the virtual world.

Building Dynamic Responses

Although motion-tracking and keyframing are useful in creating movements of characters and objects, they can't be used alone in VR. Because the virtual world is interactive, the user is an integral part of it, and the full progression of the story line isn't known in advance. We can pre-animate elements of the action such as walk cycles, dances and gestures, but these elements have to be combined dynamically in response to the user. Creating this level of interaction is easily the most challenging aspect of CAVE animation.

Building interaction for the CAVE means making objects intelligent and able to react to people. A simple example comes from The Thing Growing. At one point in the narrative the Thing becomes so angry with the user that it hides under one of the rocks in the vast plain that the action takes place on. This is the point when the other rocks come alive and start to stalk and herd the user. Intelligence has to be programmed into the rocks. They have to know where the user is. They have to avoid each other, and they have to sneak up on the user and try to trap him. Instead of movement based on keyframes, the rocks are given a set of rules on how to move until one grabs the user. When that happens, all the other rocks scatter and the user's ability to navigate is taken away. He is trapped with a rock slobbering on him.

For the Thing itself we are using motion tracking to build up a library of actions. In this case there are eight body parts: a head, two arms, the body and four tail sections. Each action lasts a few seconds and has a corresponding sound bite. As the program runs, the Thing's intelligence unit selects an appropriate action and sound according to the point in the narrative, the user's actions, and the Thing's own emotional state. The computer will interpolate between the end of one action and the beginning of the next, so that the movement is smooth.

The Thing's intelligence also decides how the body as a whole moves. This movement may be relative to the user as the Thing stays close or swoops in on the user or as it decides to move to a particular spot in the environment. All the while it has to avoid other objects. The computations for these movements are done on the fly, using a set of rules and information about the position of the user, the Thing, and the other objects.

The Thing has four basic moods: happy, depressed, manic and angry. Its emotional state is established in part from information about the user. Essentially all that the computer, and therefore the Thing, can know about a user is the tracked position and orientation of the user's head and one, or both, hands. So, for example, we keep track of the user's head position relative to the Thing. If the user looks at the Thing most of the time, it interprets that as attentiveness and that makes it happy. We also monitor the general activity of the user. A user that moves around a lot is fast, and this will tend to make a happy Thing manic. If the Thing is not so happy, fast user movement will make it angry. Slow user movement will make it depressed. The Thing's emotional state will also fluctuate according to an internal set of rules, so that the emotions are not simply a reflection of the user. In fact, too much of any one emotion will flip it over into a different one.

We commonly use keyframe animation to move objects in a CAVE application.

In addition to monitoring the user in general, we check specific user movements. The Thing is attempting to teach the user a dance. It will demonstrate each part of the dance, then observe or join the user as he copies the movement. Each of the parts of the dance will be one of the Thing's actions. Also each of these particular actions will have a test associat-

Josephine Anstey dancing with the Thing in the CAVE. Image courtesy of University of Illinois at Chicago's Electronic Visualization Laboratory.

ed with it to verify whether the user is dancing correctly. Knowing whether the user is dancing correctly will feed back both to the Thing's emotional component and to its decision-making process. It may decide to repeat a part of the dance that the user is doing incorrectly. It will admonish, encourage or praise the user according to the user's behavior and its own mood.

The Next Step in Entertainment

This process of developing an animated character focuses on maximizing the advantages of CAVE VR, the immersion into an interactive 3-D world, while minimizing the disadvantages, like the relative simplicity of the images. It was immediately obvious that any degree of photo-realism, and even the visual complexity of most computer animation, was impossible. This resulted in a decision to make a very clean, uncomplicated environment, and to create a virtual character who is simply a collection of pyramids. Capturing the motion for the Thing's head and limbs is the most efficient and effective way of giving this collection a life.

Thereafter, the most daunting task is to give that life intelligence. The starting point is assessing its sensory inputs, the tracking information. In building the intelligence component, we interpret the data the Thing receives, but we also try to construct its character so that the paucity of the information it is working with is not apparent. The Thing is high-handed and willful, in part because of the exigencies of the story line and in part to hide its stupidity. It is also inconsistent, arbitrarily praising or abusing the user for the same behavior; again, in part to mimic the inconsistency of many people and in part to hide its ignorance.

The Thing Growing is still under development. At this stage we can't judge how effective or real an experience it will give a user. One day, we hope that after testing and refining the program, it will be possible for the Thing to build a relationship with a user, however virtual that relationship may be.

Josephine Anstey is a Master of Fine Arts student and Dave Pape is a computer science PhD candidate at the Electronic Visualization Laboratory, University of Illinois at Chicago. Anstey's work focuses on the creation of virtual characters and interactive narrative; whereas Pape's research involves the underlying software for developing virtual reality applications.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Atelier Graphoui: Lending a Voice

by Tania Nasielski

Images and sound, of dreams and of reality...Drawings, sculptures, paper cut-outs Which take form, come to life, speak in music or in words.

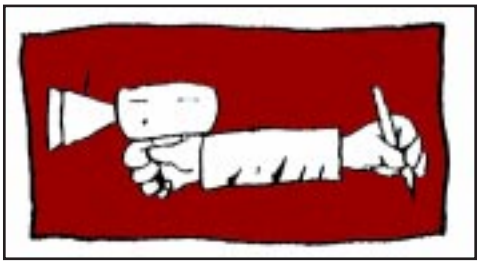
At Atelier Graphoui, we combine the plastic arts and sound design in the animated films we create and produce. We use audiovisual techniques and language to allow those who do not usually have the opportunity of voicing their opinions, to express themselves. Working with artists, adults and children, we encounter different peoples and cultures and produce films to reveal their points of view, their creativity and living experiences. In "The Hamdallaye Studios: Animated Films by Villagers," Aline Moens relates her experiences in Africa while Christian Coppin discusses the drug awareness film that linked Bolivia with Europe in "Animated Coca: Understanding the Little Leaf."

Our History

In 1979, three animation experts set up Atelier Graphoui. The team expanded rapidly and film production diversified to include not only animated films, but documentaries, commercial advertisements, film series, and films using a mixture of techniques. Since we began, Atelier Graphoui has produced more than 120 films.

Training and introduction workshops are organized in Belgium and abroad.

In March 1988, our workshop's artists traveled to Africa for the first time. Various other trips to Africa followed and led to the production of films. In 1989, the Graphoui team decided to focus on artistic projects and to use audiovisual techniques to give those who had something to say the opportunity to express themselves. Animation training and introductory workshops are organized in Belgium and abroad. They are aimed at children, adolescents, adults, socio-cultural facilitators and groups who are interested in the audiovisual arts. Each creative workshop ends with the production of one or several films.



Since we began, Atelier Graphoui has produced more than 120 films.

In 1994, Atelier Graphoui was recognized as a NGO (non-governmental organization) for the projects carried out in developing countries. We provide training and an introduction to the techniques of animation, filming, production and distribution, plus, we provide the use of equipment.

Branching Out

Today, while continuing with our creative work, film production and training, Graphoui is in the process of setting up independent audiovisual production units in Africa. Within the context of our projects, we continue to reflect on the language of cinema and the role audiovisual arts play in cultural expression in general. We have developed a great number of partnerships and handle the international distribution of all our films within a network of cinemas and television channels, as well as festivals where the films have been awarded many prizes.

Atelier Graphoui is equipped with 16 mm and 35 mm frame by frame cameras, animation stands, 16 mm and 35 mm editing tables, video editing benches, computerized editing systems, as well as a fully-equipped sound studio. The seven member team handles the entire production process, from the moment a film or project is planned through its distribution.

The Team

Genevieve Antoine: Administration, production follow-up, distribution
Christian Coppin: Sound unit, director
Jacques Faton: Director
Fabrice Jacqmin: Financial management, accounts
Aline Moens: Children's workshops, director
Tania Nasielski: Co-ordination, production, communication
Patrick Theunen: Technical aspects, director

Tania Nasielski is responsible for the coordination of production projects and communications at Atelier Graphoui.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

The Hamdallaye Studios: Animated Films by Villagers

by Aline Moens

Belgium. Leaving, taking off, the plane tearing away from earth. I stop after a great inspiration, a daze, then a sensation of the whole. It's the beginning. Sailing on a sea of clouds. The snowy earth is a broken mirror of the sky. Each break holds a trace of man. But we're going somewhere else. To a village named Hamdallaye, where both Senegalese and Rwandans lived, in a savannah that extends from Casamance to Senegal.

Three artists from the Graphoui Studio, as well as six Belgian artists, have been invited by the Senegalese association "Eight Facets - Interaction," to work with a few artists from Dakar, the capital, and a non-governmental organization (NGO) called "Vredeseilanden."

A dozen earthen huts with straw roofs, constructed by their hands, were built to receive the ten Senegalese artists and the ten Belgian artists.

Interview with Seydou Wane

The NGO team is Senegalese and has been at Kolda for many years, working with the villagers of the region. They have been helping them take charge of their own development. Their proactive approach finds its vigor by including aspects of creativity and culture in socio-economic projects.

Seydou Wane, the head of Vredeseilanden at Kolda, commented: "This cultural project at Hamdallaye resulted from a need expressed by the people of the village. In fact, it's become a tradition and every village expresses the same desire: 'This year let's organize a cultural festival! We'll speak of our culture and our ancestors, in order to make our village known.' It's a human need to be recognized. The Hamdallaye village knew that there was an artistic project supported by Vredeseilanden that was bringing artists to the area. They wanted to invite them to their village specifically.

"Our first reaction was, 'How do you create a link between the Belgian and Senegalese artists (some of whom are very distinguished artists indeed) from an urban milieu and the rural villagers?'

"However, there were Senegalese artists, I'm thinking of Fode Camara and Kan Si, who were very motivated and enraptured with the idea of an artistic studio. Progressively the idea became richer, and so Graphoui and the Rwandans joined the project.

"Once we had arrived at Kolda, we had many apprehensions and questions. These people from all around ... what were they going to get out of the studio?"

Our First Days

We were welcomed to Hamdallaye. The day of our arrival, the villagers placed new roofs on the huts. A dozen earthen huts with straw roofs, constructed by their hands, were built to receive the ten Senegalese artists and the ten Belgian artists. It was a colossal investment for a village of 200 inhabitants, a creative gesture at the same time humble and princely, just as the villagers were.

Image courtesy of Graphoui.

There we were that first night, illuminated only by the moon, cradled by the litanies of welcome addressed to us by the chiefs and elders of the village. We were there to meet the villagers, and this mutual discovery would be the springboard for the creations that we wanted to share with them.

From the very first day, some of the young people from the village got in contact with us in order to join in. We set up the animation studio in a hut in the middle of the village. After a brief introduction to the studio, the young people got busy on a film project right away.

Their First Film

The theme of inter-ethnic conflict and understanding was

Image courtesy of Graphoui.

immediately taken up and shared among them. Senegal has a long history of different ethnic groups living together. Kinship between ethnic groups, and an open way of speaking about it are also customary. In a meeting with the two Rwandis in the village, the young people expressed this point of view from their experience and the vision of life that they would draw from that.

And thus, the subject matter for the animated film they made was chosen. This film, Message to Our Rwandan Brothers, is a Wolof proverb to send to the Rwandan people.

Film, video and television images were all unknown to them.

There is no misunderstanding,
There is only a lack of working together.

Vivid in a decor made of termite-nest towers, the characters, which are chairs, quarrel, but end up cooperating around a table. [Editor's Note: This was filmed using stop-motion object animation and the chairs were made by the villagers, using natural elements like earth, straw and other various materials.] This little film, animated by them frame by frame, is accompanied by a chant that says, "Friend from Rwanda, if I could get a ticket to go visit you and comfort your troubles, I would come right away..." African speech is full of stories and tales. Here, we are in a culture where the spoken word holds an essential place, and where listening lets the profundity of these words resonate.

Following is the dialogue of the film. Between a young boy and a Rwandan musician whose country is at war:

We here, in our studio, we have chosen a proverb
To send to the Rwandan people, so that peace may return.
We made up this proverb,
Which we count on expressing through chairs.
These chairs represent the people.
At first there is misunderstanding.
For us, there isn't misunderstanding,
Only a lack of cooperation.
I'm taking the example of the Rwandan:
If among them they don't avoid words,
There will never be war.

As far as the Rwandans
Who are now in Senegal,
I can tell you my point of view:
It's just the cooperation,
It's good, and we've tried it too.
Once you're together
Around the same table
There's what is said,
But there's really what is thought.
When someone doesn't tell the truth,
When someone doesn't really say what he thinks,
There the cooperation fails.
And there, a terrible war begins again,
Despite the negotiations.
And that's what happened to the Rwandans.

The young villager:
What I can add in reference to the word
Is that if you cooperate, work together,
At least you have to speak the truth.
So everyone respects what you say, and senses at the depths of himself the truth that is said.

Wane described this film's production process: "Things went very quickly. The first day when we started working on the material, the women were still looking for a television set. They went towards the refrigerator to ask if it was there. A week later you could see women and children in the process of editing a film. What an extraordinary leap between just recognizing the equipment and being able to use it

Image courtesy of Graphoui.

in order to make a film!"

Contagious Filmmaking

Some of the women also made their own animated films. The lives of women in the villages are woven by ceaseless daily work: they draw the water, they till the garden crops, they cook, they feed and bring up the children. Despite this, some of the women from the village and neighboring villages did participate in the project. I was the only white woman in the village. They laughed the first time I went to the well, these women who draw water from the belly of the earth. Then for three afternoons, six of the women ventured into the animation studio. Film, video and television images were all unknown to them. I did not speak their language, but gestures were enough to explain. Quite simply, a woman put her hand on the camera and she appeared on the screen. I showed how one shoots film, and they each tried it out. It was an intense session, but enjoyment and communication were very much evident.

The lights peopled the narrow walls of the hut with our shadows. We filmed our shadows, then we drew, colored and filmed this fresco frame by frame. Some of the women wanted to get together again, they said, to do a project. They proposed a song called, "Put on Your Belt!" This is what they say to each other as they are preparing to go outside to work. The act of gathering together their robes works as a metaphor as they gather their strength up to face their daily tasks. In the same manner, they wanted to get together and work for the development of their village. This energy propelled them to become involved with experimenting in a new expressive form, the animated film.

The citizens of Hamdallaye showed a certain pride that these artists ... these famous people, had accepted the chance to come and share their daily life.
— Seydou Wane

The Outcome

In conclusion, Wane said: "I never stopped asking questions during all of these sessions in the studios, but it was only towards the end, at the cultural festival, that I understood the reaction of the people. The citizens of Hamdallaye showed a certain pride that these artists representing national and international dedication, that these famous people, had accepted the chance to come and share their daily life. However, there was also a pride that I had saw among the artists, who were very proud to be returning to their roots. They are city dwellers who all came back to the country, to the land of their grandparents. It's the pride of returning to their roots and having been accepted. On both sides, each is proud of the other.

"It is a sort of reconciliation between the city and the country. I find it a relapse: each wants to go toward the other. Now for the people of Hamdallaye the village is practically a monument. And in Dakar, all those artists want to return to Hamdallaye. One has to feel something very profound here.

"The animator Bari confided in me that Hamdallaye would never be the same again. The villagers told him, 'Bari, on Friday we're going to pray especially for you, because of what you did for the village.' Bari continued on to say to me, 'What I consider extraordinary is that I have experienced construction projects and the creation of health centers here, and the people have never been so satisfied as they have been with this project and it is all because it is a cultural project.'

"It's a need, and I use the Wolof term, that if I translate it literally, it says, 'It's important that a person senses that I exist.' To sense the existence of someone, in the Wolof and Pulaar philosophy, is the most important thing that one can do for someone. It's to visit their home, to eat and drink in their home, it's to live with them. They say that that's priceless. They felt the media aimed at their little village and that gave them a pride that could make socio-economic projects go quite quickly if they were begun now. This is a people who have swelled with pride and who now have a start..."

Aline Moens is one of Atelier Graphoui's directors and is in charge of children's workshops.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Animated Coca: Understanding the Little Leaf

by Christian Coppin

Everything that is ours is sacred;
Coca corroborates that well:
In the leaves she tells all the truth.
Don't trample on my coca anymore.
Yesterday they trampled on my house,
They stole all the valuables,
And now they want to finish off my coca.

The metamorphosis of the little leaf at Graphoui.

January 1992

From South to North, children speak about their daily lives through the story of the same little leaf: the Coca. They explain in an animated film that, "Coca is good, cocaine is bad." These young people who tell about "la hojita," the little leaf between the moon and the sun, are the children of Bolivian peasants and miners. For lack of resources, they find themselves displaced to crude zones like El Alto, a vast impoverished city on the outskirts of La Paz, the capital of Bolivia, or Cochabamba, or over by the Yungas in the community of Machacamarca.

Thousands of miles away the little leaf still plays a role: in Paris (The Golden Drop), and in Brussels (The Alley), between wastelands, parking lots, colored pencils, sound recording, photographs and shooting 16mm film, other children beckon to our little Bolivian friends with animated films.

This animated film project involved children, adolescents and adults who are involved in European (North) drug consumption or the production of "drug plants" in South America (South). The production and shooting of the film was supported by local organizations and partners and involved six different studios in several countries. The approach to this project was very interactive so that all of the partners, could get a sense of the whole. The resulting collective exchange of views and ideas lead to a more creative attitude toward questioning the subject matter. The beauty of this interaction lies in the imagination and the experience of children who perhaps know little more about animation than Snow White.

Each film isn't polarized directly on drugs, addiction, illegal production or dealing.

The first step was collecting the words, images and opinions of people who were confronted, in both the North and South, with the problem of drugs. Converting this into an audiovisual language involved the children, young people and adults creating animated images, using a method that has been tried out over the past dozen years by Graphoui. This method has the advantage of being able to adapt to cultural differences and whatever local resources might be encountered. [Editor's Note: The technique used to animate this film was traditional cels, shot in 16mm and processed separately in each of the participating countries.]

Simultaneously and in collaboration with everyone concerned, the project proposed to make a documentary video about the procedures of the different studios and the social, cultural and economic environments in which the animated films that were being made would be shown. The visual and sound productions from each of the different studios were regularly exchanged so that everyone knew what was being done. This interaction created a final composite film that could be screened as a collaborative statement between the North and the South about the problems of "interdependence."

The Pedagogical Objectives

The project is based on the cooperation that was begun during the European Campaign for Drug Information which involved European and South American non-governmental organizations interested in "drug development," and the preventative organizations active against drug addiction. The proposal to work together on the same project is based on the shared interest of the various organizations to address the problems of the South's under-developed health education system, particularly in the region of drug addiction prevention.

In terms of education for development, the content of the project is a realistic approach to the problems in Bolivia due to the production of Coca which plays a dominant role socially, politically and culturally. This objective to raise awareness about the difficulties encountered by a southern country, is further enhanced by the joint perspective and dynamics of the European/South-American exchange. The proposition to complete an open and shared collective statement between Bolivia's drug producers and Europe's drug addicted aims at more concretely revealing the relationship of reciprocal dependencies.

This approach takes into account global geopolitics, thereby enlarging the scope of public health. The subject of drug abuse continues to become more and more preoccupying, and remains very difficult to treat in preventative terms; especially among young people where the growing amount of drug addiction is equal in both Europe and developing nations.

The final product, a film made up from the work of all six studios, North and South, informs a large public about a very important but delicate subject...

On a Social Level

The project is also determined to address the disadvantaged lives led by migrant children in the North, as well as the poor children in the South. Children of Bolivian miners and farmers, cornered by a lack of resources and work, have gravitated to cities and drug trafficking, just as young people of second generation immigrants living poorly in European cities have. Centered around questions based on the theme of "drugs," but not too quickly connecting drugs and immigration, the project allowed these young people to express the numerous problems encountered in their personal and collective development such as cultural ambivalence, family disintegration and social stigmatism. They revealed the numerous activities that they organize in order to have access to social inclusion, while affirming their own identity.

In this communal questioning regarding development, health and migration, the educational action of the film tries above all to inform about the attempted solutions which were organized locally by the young people and adults concerned.

Unfolding the Action

The project was completed between July 1991 and June 1992 with the joint cooperation of three studios in Bolivia (La Paz/El Alto, Yungas and Cochabamba) and three workshops in Europe (France, Belgium and Spain). The working principle for each group was that the numerous problems related to the consumption of drugs and/or the production of "drug plants" should be revealed by the actors in their daily life and their social and economic cultural specificity.

Each studio is primarily a service to the community, the village or the district concerned by validating the richness of the people's experience. The images shot and the sounds recorded try to restore a positive view of the people involved or exposed to the problems of drugs. This is quite counter to the negative, too-often reductive image projected to the outside world by the media.

Each film isn't polarized directly on drugs, addiction, illegal production or dealing. It's situated on the other side of what is habitually shown on the subject of drugs in the form of a "scoop" or a traumatizing probe ("The War on Drugs," "The Junkie's Syringe"). These new films focus more directly on the story of the mobilization and organization of the people conditioned by these problems.

Secondly, through the idea of inspiring a network of exchange and communication between the six studios, the project intends to make the different experiences of the North and South resonate in an interactive dynamic to permit exchange programs between the different populations.

Finally, due to the professional quality of the audio-visual productions, the project aimed to be broadcast through the media and the campaign for animation on development and health education.

A film edited together from the sound and visual material from all six studios validated the experiences of the people involved, and again demands a new global consciousness of how problematic the "drug" issue is. Along the same lines, the film hopes to reinforce in both the public and the political decision makers the importance of developing some social approaches to the two extremities (supply and demand) of this epi-phenomenon, and imply that the community is taking charge.

The method proposed (children speaking, cultural interaction, animated films and documentaries) makes addressing both an audience of young people and adults possible. The final product, a film made up from the work of all six studios, North and South, informs a large public about a very important but delicate subject, in a language and with a quality of communication that, we hope, will demand a response.

The project received the support of the European Community Commission from the Education and Development Project category. It might potentially enroll in other financing programs as a "film project," an "Education and Health project," and as a project that aids the integration of immigrant children.

Christian Coppin is a director at Atelier Graphoui in charge of workshops, the sound unit and all facets of technical production training.

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Atelier Graphoui, porte-parole

par Tania Nasielski

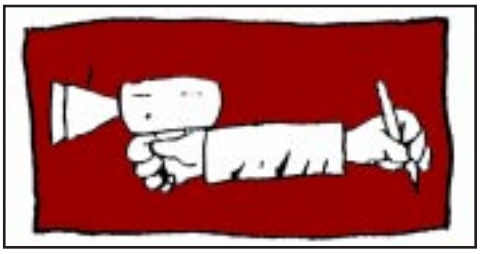
Des images et du son, des rêves et du réel...
Des dessins, des sculptures, des papiers découpés
Qui se créent, qui s'animent, qui parlent en musiques ou en paroles.

Dans les films d'animation qu'il crée et produit, l'Atelier Graphoui allie les arts plastiques et les arts du son. Il utilise les techniques et le langage audiovisuels pour donner la parole à ceux et celles qui n'ont pas toujours l'occasion de la prendre. Avec les artistes adultes et enfants, les personnes et les cultures qu'il rencontre, il crée des films qui lui permettent de diffuser cette parole, de révéler des créativités et des expériences de vies.

Formation et ateliers d'initiation aux techniques de l'animation sont menés tant en Afrique qu'en Belgique.

Dans "Les Ateliers d'Hamdallaye, des films d'animation réalisés par des villageois," Aline Moens raconte son experience africaine. Cet article est disponible en français et en anglais. Dans "La Coca animée, comprendre la petite feuille," Christian Coppin évoque son expérience avec des enfants, des adolescents et des adultes liés à la production et la comsommation de drogue en Bolivie et en Europe. Cet article est egalement disponible en français et en anglais.

En 1979, trois spécialistes de l'animation mettent sur pied l'Atelier Graphoui. L'équipe s'agrandit très vite et la production se diversifie: films en animation et techniques mixtes, documentaires, films publicitaires, séries, publications sur le



langage cinématographique, organisation du Festival du dessin animé. Plus de 120 films ont été produits par l'Atelier Graphoui depuis sa création.

En mars 1988, des artistes de l'Atelier font un premier voyage en Afrique. Les voyages se succèdent et aboutissent à la production de films, résultat du travail réalisé dans le cadre d'ateliers de création. En 1989, l'équipe de Graphoui décide de se concentrer sur des projets artistiques, et d'utiliser les techniques audiovisuelles pour donner la parole à celui ou celle qui a des choses à exprimer.

En 1994, l'Atelier Graphoui est reconnu ONG (Organisation Non Gouvernementale) pour les projets qu'il réalise dans les pays en voie de développement: formation et ateliers d'initiation aux techniques de l'animation, réalisation de films, production et diffusion, services d'expertise et de mise à disposition de matériel. Toutes ces activités sont menées tant en Afrique qu'en Belgique.

Aujourd'hui, tout en continuant ses activités de création, de production et de formation, Graphoui met sur pied des cellules autonomes de production audiovisuelle en Afrique. Dans le cadre de ses projets, il mène une réflexion sur le langage cinématographique et la place de l'outil audiovisuel dans l'expression d'une culture ou d'une problématique. Il développe toutes formes de partenariats et assure la diffusion internationale de ses films dans les réseaux cinématographique, télévisuel et socioculturel, ainsi que dans les festivals où ses films ont récolté de nombreux prix.

L'Atelier Graphoui dispose de caméras 16mm et 35mm image-image, de bancs-titres de prise de vues, de tables de montage 16mm et 35mm et de bancs de montage vidéo, d'équipements image et son informatisés, ainsi que d'un studio son entièrement équipé.

Plus de 120 films ont été produits par l'Atelier Graphoui depuis sa création.

L'équipe de sept personnes assure tout le processus de production, de la conception d'un film ou d'un projet à sa diffusion, en passant par tous les stades de la réalisation.

Administration, suivi de production, diffusion festivals : Geneviève Antoine
Coordination, Production, Communication : Tania Nasielski
Gestion financière & comptabilité : Fabrice Jacqmin
Réalisation : Christian Coppin, Jacques Faton, Aline Moens, Patrick Theunen
Ateliers de création : Aline Moens, Christian Coppin, Patrick Theunen
Cellule son : Christian Coppin
Technique & formation : Patrick Theunen
Technique & formation audio: Christian Coppin

Tania Nasielski est responsable de la production, coordination et communication pour l'Atelier Graphoui

Note: Les lecteurs peuvent contacter les collaborateurs d'Animation World Magazine en envoyant un e-mail à editor@awn.com.

"Les Ateliers d'Hamdallaye"
Des films d'animation réalisés par des villageois

par Aline Moens

Belgique. Partir. Décollage; l'avion s'arrache de terre. Je m'arrête au bout d'une grande inspiration, un étourdissement puis une sensation d'un tout. C'est ça partir. Naviguer sur une mer de nuages. La terre enneigée est un miroir brisé du ciel. Chaque brisure est une trace de l'homme. Puis il y a aller ailleurs. Dans un village, nommé Hamdallaye, dans une savane reculée de la Casamance au Sénégal.

Trois artistes de l'Atelier Graphoui, ainsi que six artistes belges, sont invités par l'association sénégalaise "Huit Facettes-Interaction," des artistes de Dakar, la capitale, et une organisation non-gouvernementale (ONG) belge "Vredeseilanden."

Une dizaine de cases de terre et de paille, construites de leurs mains pour recevoir les dix artistes sénégalais et les dix artistes belges.

L'équipe de l'ONG sur place à Kolda est sénégalaise et travaille depuis de longues années avec les communautés villageoises de la region. Elle les aide à prendre en charge leur propre développement. Cette démarche participative trouve sa sève dans une belle relation qui n'exclut pas la culture des projets socio-économiques.

Entretien avec Seydou Wane

Seydou Wane, responsable de l'ONG Vredeseilanden à Kolda, raconte: "Le projet culturel d'Hamdallaye est venu d'un besoin exprimé par la population. C'est devenu une tradition, chaque village exprime ce désir: 'cette année nous organiserons des journées culturelles; nous parlerons de notre culture, de nos ancêtres, pour faire connaître notre village.'

"C'est un besoin humain d'être reconnu. Le village d'Hamdallaye a su qu'il y avait un projet artistique, que Vredeseilanden a soutenu, avec des artistes, et ils ont voulu les inviter dans leur village.

"La première réaction était: comment faire la jonction avec des artistes belges, des artistes sénégalais, que certains ont qualifié d'artistes d'élite...du milieu urbain, et les villageois?

"Mais il y avait des artistes sénégalais motivés, je pense à Fodé Camara et Kan Si, qui se sont vraiment accrochés à cette idée d'atelier artistique. Au fur et à mesure que l'idée s'est enrichie, c'est ainsi que vous êtes entrés dans le projet, Graphoui et les Rwandais, avec ce thème autour de la paix.

"Une fois que c'était parti, nous avions à Kolda beaucoup d'appréhension et de questions: la population dans tout ça, que va-t-elle retirer de ces ateliers?"

Premiers contacts

Nous avons donc été accueillis à Hamdallaye. Le jour de notre arrivée, les villageois posaient

Crédit: Atelier Graphoui.

encore les toits sur les cases. Une dizaine de cases de terre et de paille, construites de leurs mains pour recevoir les dix artistes sénégalais et les dix artistes belges. C'est un investissement colossal pour un village de 200 habitants, un geste de création à la fois humble et princier, comme le sont ces villageois.

Nous sommes là, dans cette première nuit éclairée de la lune seule, bercés par des litanies de bienvenue adressées par les chefs et les anciens du village.

Nous sommes là pour rencontrer ces villageois et cette découverte mutuelle sera le tremplin de créations que nous voulons susciter et partager avec eux.

Dès le premier jour, des jeunes du village d'Hamdallaye prennent contact avec nous pour réaliser quelque chose. Nous nous installons dans une case au milieu du village, l'atelier de cinéma d'animation. Une initiation rapide et les jeunes se lancent dans un projet de film.

Crédit: Atelier Graphoui.

Le premier film

Le thème "le conflit et l'entente inter-ethnique" a été d'emblée abordé et partagé avec eux. Le Sénégal a une longue expérience de la cohabitation inter-ethnique, des coutumes de parenté entre ethnies et l'art de la parole en témoignent. Dans la rencontre avec les deux rwandais présents au village, les jeunes expriment le point de vue de cette expérience vécue dans la vie culturelle et la vision de la vie qu'ils en ont tirée.

C'est cela le sujet du film d'animation qu'ils vont réaliser. Ce film-courrier "Message à nos frères rwandais" est un proverbe wolof à envoyer au peuple rwandais.

Il n'y a pas de mésentente,
Il n'y a que manque de
concertation.

Imagé dans un décor fait de terre de termitière, des petites chaises se bagarrent mais finissent en concertation autour d'une table. [ndlr: la technique utilisée est celle de l'animation d'objets; les chaises sont fabriquées à partir d'élements naturels (terre et materiaux divers)] Ce petit film animé par eux image par image est accompagné d'un chant qui dit: "Ami du Rwanda, si je pouvais prendre un ticket pour te rejoindre et soulager ta peine, je viendrais tout de suite."

Leurs paroles sont emplies d'histoires et de contes. Nous sommes dans une culture où la parole a une place essentielle et où l'écoute laisse résonner la profondeur du sens de ces paroles. Voici le dialogue du film entre un jeune et un musicien rwandais dont le pays est en guerre:

Nous ici, dans notre atelier nous avons choisi un proverbe à envoyer au Rwandais, pour que la paix y revienne.
Nous avons créé ce proverbe,
que nous comptons exprimer par des chaises.
Ces chaises représentent les personnages.
Il y aura d'abord la mésentente.
Pour nous il n'y a pas de mésentente, seulement un manque de concertation.
Je prends l'exemple rwandais:
si entre eux, ils n'évitaient pas les paroles,
il n'y aurait pas de guerre.

En tant qu'un des rwandais
qui est maintenant au Sénégal,
je peux vous dire mon point de vue:
la concertation, c'est bon
et on a essayé chez nous.
Une fois que vous êtes ensemble,
autour de la même table,
il ya ce qu'on dit,
mais il y a réellement ce qu'on pense.
Quand on ne dit pas la vérité,
quand on ne dit pas réellement ce qu'on pense,
là, la concertation échoue.
Et voilà, une terrible guerre a repris, malgré les négociations.
Et c'est ce qui est arrivé aux Rwandais.

Le jeune villageois:
Ce que je peux ajouter à propos de la parole
c'est que si on se concerte,
il faut au moins dire la réalité.
Que chacun respecte sa parole,
et sente au fond de lui-même la réalité de ce qu'il dit.

Le film, l'image vidéo, la télé leur sont inconnus.

Comme le dit Seydou Wane: "Les choses sont allées très vite. Le premier jour quand on a débarqué le matériel, les femmes cherchaient le téléviseur. Elles sont parties vers le frigo pour dire 'c'est ça.' Et une semaine après on trouvait les enfants et les femmes en train de monter un film. Ca c'est extraordinaire comme mutation, entre decouvrir cet appareil et être déjà en train de réaliser, c'est un bond extraordinaire!"

Crédit: Atelier Graphoui.

Une réalisation communicative

Quelques femmes aussi ont réalisé un film d'animation. La vie des femmes du villages est tissée sans cesse par le travail quotidien: elles puisent l'eau, elles cultivent, cuisinent, nourissent et éduquent les enfants. Certaines femmes du village et de villages voisins participent aux ateliers artisanaux dans le village d'artistes. Je suis la seule femme blanche du village. Elles ont ri la première fois que je suis venue au puits, ces femmes qui puisent l'eau du ventre de la terre. L'eau, elles nous l'offrent, comme l'accueil dans leur village.

Six d'entre elles s'aventurent trois après-midi, dans l'atelier film d'animation. Le film, l'image vidéo, la télé leur sont inconnus. Je ne parle pas leur langue mais le jeu suffit comme explication. Tout simplement, une femme a mis sa main sous la caméra et elle est apparue à l'écran. Je montre comment on la filme et c'est parti les mains se succèdent parmi elles, une blanche. La rencontre intense, la communication et le plaisir sont bien présents. Des spots dans la case étroite, nos ombres peuplent les murs. Nous filmons nos ombres puis les dessinons en filmant image par image la fresque qui s'esquisse et se colore.

Ce sont des femmes qui se réunissent, disent-elles, pour créer un projet.

Elles propose un chant, c'est l'appel: "Mets ta ceinture!" C'est ce qu'elles disent pour se préparer à faire un travail, elles rassemblent le vêtement ample, elles rassemblent les forces.

Des femmes réunies pour le développement de leur village avec cette force qui leur permet de se lancer directement dans l'expérimentation d'un moyen d'expression nouveau, le cinéma d'animation.

L'aboutissement

Seydou Wane disait ceci pour conclure: "Je n'ai pas arrêté de me poser des questions durant tout ces ateliers et c'est vers la fin, pendant les journées culturelles que j'ai entendu les réactions de la population.

"Les gens d'Hamdallaye éprouvent une certaine fierté que ces artistes qui ont une consécration nationale et internationale acceptent de venir partager leur quotidien." — Seydou Wane

"Les gens d'Hamdallaye éprouvent une certaine fierté que ces artistes qui ont une consécration nationale et internationale acceptent de venir partager leur quotidien. Mais la même fierté je l'ai vue aussi du côté de l'artiste, très fier d'être revenu à ses racines. C'est des citadins, qui tous viennent de la campagne par leurs grands-parents. C'est la fierté d'être revenus à leurs racines et d'avoir été acceptés. Des deux côtés, chacun est fier de l'autre.

"C'est une sorte de réconciliation entre une élite et sa base. Cela a des retombées: chacun rêve d'aller vers l'autre. Maintenant pour les gens de Hamdallaye, le village est presque un monument. Et à Dakar tous ces artistes qui veulent revenir à Hamdallaye... On vient de renouer là, quelque chose de très profond.

"L'animateur Bari me disait que Hamdallaye ne sera plus comme avant. Les villageois lui ont dit: 'Bari, vendredi nous allons prier spécialement pour toi, pour ce que tu as fait pour le village.' Et il disait: 'Moi, ce que je trouve extraordinaire c'est que j'ai soutenu ici des projets de construction de dispensaires et les gens n'ont jamais été aussi satisfaits. Et ça c'est un projet culturel.'

"C'est un besoin. J'utilise le terme en wolof car j'ai des difficulté pour l'exprimer en français; si je traduis littéralement, on dit: c'est important qu'une personne 'on la sente;' 'tu sens que j'existe.' Sentir l'existence de quelqu'un, dans la philosophie wolof et pulaar, c'est ce qu'on peut donner de plus important à quelqu'un. C'est aller chez lui, manger et boire chez lui, c'est vivre avec lui. Ils disent que ça n'a pas de prix.

"Ils ont senti les médias braqués sur leur petit village. Cela donne une fierté qui peut faire que les projets socio-économiques risquent d'aller très vite si on les lance maintenant. C'est des gens qui sont gonflés à bloc. Et qui ont une ouverture."

Aline Moens est en charge de la réalisation et responsable des ateliers de création de Graphoui.

Note: Les lecteurs peuvent contacter les collaborateurs d'Animation World Magazine en envoyant un e-mail à editor@awn.com.

La Coca animée: comprendre la petite feuille

par Christian Coppin

Tout ce qui est nôtre est sacré,
La coca le confirme bien,
Dans ses feuilles elle dit toute la vérité.
Ne piétine plus ma coca.
Hier, ils ont piétiné ma maison,
Ils ont enlevé les richesses,
Et maintenant, ils veulent en finir avec ma coca.

(La métamorphose de la petite feuille Graphoui)

Janvier 1992

Du Sud au Nord, des enfants parlent de leur quotidien à travers l'histoire d'une même petite feuille: la COCA. Ils racontent en dessin animé que "la coca est bonne, la cocaïne est mauvaise." Ces jeunes qui content la "hojita" entre la lune et le soleil sont des enfants de paysans ou de mineurs boliviens qui, par manque de ressources, se sont déplacés des zones rudes vers El Alto (vaste citée improvisée aux abords de La Paz, la capitale de la Bolivie), ou à Cochabamba, ou du côté des Yungas dans la comunidad de Machacamarca.

A quelques milliers de bornes de la petite feuille, à Paris (la Goutte d'Or), à Bruxelles (la Ruelle), entre terrains vagues, parkings, crayons de couleur, prise de son, scénario, photographies et prise de vue 16mm, d'autres enfants font signe aux films d'animation de nos petits amis boliviens.

Entre eux, réalisé par eux, entendu par eux, par une méthodologie appropriée, il a existé, de manière participative et interactive, un collectif d'échange de regards de réalisation de films qui interpelle créativement la thématique du sujet.

La beauté de la démarche repose sur l'imaginaire et le vécu des enfants qui en savent peut-être plus que Blanche Neige...

La production et les réalisations cinématographiques ont investi toutes les complicités du partenariat local concerné.

Le projet a animé des ateliers de cinéma d'animation avec des enfants, des adolescents et des adultes impliqués au Nord et au Sud dans des contextes liés à la consommation de drogue et/ou à la production de "plantes à drogue."

Il s'est s'agit, dans un premier temps, de recueillir des paroles, des images et des regards de populations qui sont confrontées au Nord et au Sud à la problématique de la drogue. La mise en langage audiovisuel a été faite par la réalisation de dessins animés (au sens large) par les personnes concernées (enfants, jeunes et adultes) suivant une méthode expérimentée depuis une dizaine d'années par l'atelier cinématographique GRAPHOUI. (ndlr: la technique utilisée est celle du dessin animé -support papier et cello- filmé en 16mm et developpé sur place). Celle-ci a l'avantage de pouvoir s'adapter aux différences culturelles et aux ressources locales rencontrées.

Simultanément, le projet a proposé de réaliser, en collaboration avec ces populations, un documentaire vidéo sur la démarche des différents ateliers et les environnements sociaux, économiques et culturels auxquels renvoient les films d'animation qui y seront réalisés.

La proposition d'élaborer une parole collective entre la réalité des producteurs dans le tiers monde et celle des personnes concernées par la toxicomanie en Europe, vise à révéler plus concrètement les relations de dépendances réciproques.

Les productions visuelles et sonores des différents ateliers d'initiation et de réalisation cinématographique ont progressivement été échangées entre elles. Leur interaction a abouti au montage d'un film-synthèse susceptible de faire passer à l'écran une parole concertée entre le Nord et le Sud sur une problématique "d'interdépendance."

Les objectifs pédagogiques

Le projet repose sur le rapprochement qui s'est amorcé durant

la Campagne Européenne d'Information sur la Drogue entre des organisations non gouvernementales européennes et du Sud préoccupées de "drogue / développement," et des organisations de prévention ou d'action par rapport à la toxicomanie. La proposition de travail se fonde sur l'intérêt partagé par ces différentes associations à mener ensemble sur un même thème une action à la fois en termes de sensibilisation aux problèmes de mal-développement au Sud et en termes d'éducation à la santé et plus particulièrement de prévention à la toxicomanie.

Le film ne s'est pas polarisé directement sur la drogue, la toxicomanie, la production illégale ou le narco-trafic.

En termes d'éducation au développement

Le contenu du projet propose un approche vivante des problèmes de développement en Bolivie par le biais d'une composante (la production de coca) qui y joue un rôle social, politique et culturel déterminant. Cet objectif de sensibilisation sur les difficultés rencontrées par un pays du Sud dans son développement est par ailleurs élargi dans une perspective d'ensemble grâce à la dynamique d'échange Europe / Amérique du Sud du projet. La proposition d'élaborer une parole collective, ouverte et partagée entre la réalité des producteurs dans le tiers monde et celle des personnes préoccupées ou concernées par la toxicomanie en Europe, vise à révéler plus concrètement les relations de dépendances réciproques qui peuvent s'établir entre les problèmes des pays du Sud et ceux des pays du Nord.

En termes d'éducation à la santé

Cette prise en compte globale ouverte à la géopolitique permet de même d'élargir le cadre de réflexion sur un sujet de santé publique qui devient de plus en plus préoccupant mais qui reste très difficile à traiter en termes préventifs, notamment auprès des jeunes: l'augmentation de la toxicomanie aussi bien en Europe que dans les pays défavorisés.

Au niveau social

Le projet s'est attaché à rencontrer plus particulièrement des contextes de vie défavorisée où vivent des enfants de migrants au Nord comme au Sud: enfants de mineurs et d'agriculteurs boliviens acculés par manque de ressources ou de travail à migrer vers la ville et le narco-trafic; groupes de jeunes de la deuxième génération d'immigration en mal de vivre dans les villes européennes. A l'entour du questionnement sur la thématique "drogue" - mais à l'encontre de l'amalgame trop vite énoncé entre drogue et immigration - le projet a permis à ces jeunes d'exprimer les nombreux problèmes rencontrés dans leur devenir personnel et collectif (ambivalence culturelle, déstructuration familiale, exclusion sociale) et de révéler les nombreuses activités qu'ils organisent pour accéder à une meilleure inclusion sociale tout en affirmant leur identité.

Dans ce questionnement commun (développement, santé, migration), l'action éducative du film proposera surtout d'informer sur les tentatives de réponses et de solutions telles qu'elles sont organisées localement par les populations et les jeunes concernés.

Le déroulement de l'action

Concrètement, le projet est programmé entre juillet 1991 et juin 1992 sur l'animation conjointe de trois ateliers en Bolivie (La paz-El Alto, Yungas et Cochabamba) et de trois ateliers en Europe (France, Belgique et Espagne).

Le principe de travail de chacun d'eux est que des initiatives de prises en charge collectives des nombreux problèmes liés à la consommation de drogues et/ou à la production de "plantes à drogue" soient révélées par les acteurs eux-mêmes dans leur vécu quotidien et leur spécificité culturelle, sociale et économique.

Le produit final, un film-synthèse des six ateliers Nord/Sud, informe le grand public sur un thème délicat et de première importance.

A cet effet, le travail audio-visuel (films d'animation et documentaire) a été réalisé dans le cadre de chaque atelier avec la participation active des populations concernées. Il est étroitement concerté dans sa démarche comme dans son contenu par celles-ci et les organisations ou associations qui accompagnent leurs actions.

Chaque atelier est ainsi d'abord un support au service de la communauté, du village ou du quartier concernés pour valoriser la richesse de son expérience et de son auto-organisation. Les images produites et les paroles enregistrées se sont attachées à restituer un regard positif sur les collectivités concernées ou exposées aux problèmes de la drogue, et ce à contre-courant

de l'image négative et trop souvent réductrice projetée de l'extérieur par les médias. Par le programme de formation et de réalisation proposé, le film (dans son ensemble et pour chaque atelier) ne s'est pas polarisé directement sur la drogue, la toxicomanie, la production illégale ou le narco-trafic. Il se situe à l'autre face de ce qui est habituellement montré sur ce sujet sous forme de scoop ou de focalisation traumatisante (la "guerre à la drogue," "la seringue du junkie"...). Il se donne l'intention de se concentrer plus directement sur l'histoire de la mobilisation et de l'organisation de la population conditionnée par ces problèmes.

Deuxièmement, par l'idée d'animer un réseau d'échange et de communication entre les productions (dessin, photographie, film d'animation, vidéographie, témoignage...) de ces six ateliers, le projet s'est proposé de faire résonner les différentes expériences menées au Nord et au Sud dans une dynamique inter-active pour permettre des apprentissages réciproques entre le savoir-faire des différentes populations.

Enfin, par la qualité professionnelle qui a été accordée à l'ensemble des réalisations audio-visuelles, le projet a visé à diffuser largement son action éducative par l'intermédiaire des médias et des campagne d'animation sur le développement ou d'éducation à la santé. Le film-synthèse réalisé sur base d'un montage des matériaux sonores et visuels des six ateliers, a valorisé l'expérience des populations impliquées et a fait ressortir la nécessité d'une prise de conscience globale de la problématique "Drogue."

Dans le même ordre d'idées, le film se donne pour objectif de renforcer auprès de l'opinion publique et des décideurs politiques l'importance de développer des approches sociales aux deux extrémités (l'offre et la demande) de cet épi-phénomène et d'appuyer de part et d'autre des prises en charge communautaires.

La méthode proposée (parole d'enfants, interaction culturelle, dessins d'animation et documentaire) permet de s'adresser au public des jeunes et des adultes confondus. Le produit final, un film-synthèse des six ateliers Nord/Sud, informe le grand public sur un thème délicat et de première importance dans une forme de langage et une qualité de communication qui, nous l'espérons, l'interpelleront.

Le projet a reçu l'appui de la Commission des Communautés Européennes en qualité de Projet d'Education au Développement (CCE, Direction Générale du Développement, DG VIII Service des ONG). Il s'inscrit potentiellement dans d'autres programmes complémentaires de financement comme "projet cinématographique," comme "projet d'éducation à la santé" et comme "projet d'aide à l'intégration des jeunes immigrés."

Christian Coppin est en charge de la réalisation, de la cellule son et de la technique & formation audio pour l'Atelier Graphoui.

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Cult Heroes and Their Secrets

by Dominic Schreiber

When it comes to cult status, Trey Parker and Matt Stone's *South Park* is without doubt the undisputed champion 'toon right now. Already the most successful original series ever on Comedy Central, the crudely drawn and even cruder exploits of Stan, Kyle, Cartman and Kenny are soon to make their debut on TV in both the U.K. and France (Mon Dieu! Ils ont tué Kenny!) and a feature film version is also being discussed. Meanwhile, *South Park* T-shirts are selling like hot cakes, orange snorkel coats are making a big come back and every network exec and studio boss in the business wants their own series just like it.

But cult phenomena are by no means confined to the scatological humor and mindless violence of *South Park*'s foul-mouthed infants...

But cult phenomena are by no means confined to the scatological humor and mindless violence of *South Park*'s foul-mouthed infants or those other badly drawn delinquents, *Beavis and Butt-Head*. There are equally obsessive fans of Nick Park - just look at the whole cottage industry that Wallace and Gromit have spawned - and Canadian animator Richard Condie, neither of whom have ever relied on fart gags or decapitation scenes. In fact, it seems that almost anything - from the classic animation of such Warner Bros. artists as Tex Avery, Bob Clampett and Chuck Jones, to TV series such as *Rocky and Bullwinkle* and *Crusader Rabbit* - is capable of inspiring the kind of devoted attachment which, according to Webster's New World College Dictionary at least, constitutes a cult.

South Park. © Comedy Central

The New Popularity Guage

One sure fire way to judge a show's cult status is by the amount of web activity it generates. "Perhaps the proof of the pudding, as they say, is if it's a cult, check out the number of web sites," says Albert Miller, who lectures in animation history at Woodbury University in Los Angeles. *South Park* alone now has hundreds of web sites devoted to it - from YouKilledKenny.com to Mr. Hat's Hell Hole. Even the most obscure animated series is sure to have some form of on-line following. "You just go through the web and it's like, 'My god, people have created a fan club out of this?!'" adds Miller.

Take *The Simpsons*, for example. Richard Raynis, producer on the series, doesn't really class it as a cult show. "I really think of a cult phenomenon being limited to a small eccentric audience," he says. However, since he got hooked up to the Internet, he's discovered a whole new world of fanatical followers. "When we've wanted to go back and remember what happened in different episodes we've gotten information from the net," he recalls. "I think there was one episode when we wanted Homer to say, 'D'oh!' 40 times and we wanted to pull [the footage] from old episodes, so we actually went to the 'net and some fan had cataloged them all."

Besides offering a unique visual style or point of view, another key theme running through many cult favorites...is a strong subversive element or shock value.

Enter the Merchandise

Another indication of the show's devoted following are the legions of fans willing to spend money on even the most bizarre memorabilia. "You go into Matt's office and he's got a whole collection of bootleg Simpsons merchandise, some of it's really funny, like some of these weird statues from Tijuana," says Raynis. "There was

one that had Bart's body and Homer's head."

Speed Racer. © Speed Racer Enterprises.

What is it about this series that makes people collect plastic models of the characters or spend all day discussing the most recent episode in an Internet chat room? "There's so much that goes into *The Simpsons* and *King of the Hill*, that if someone really wants to look closely and analyze them there's potential to do that," says Raynis. "The way they are produced is obsessive and there really are layers of things going on in these shows." He also believes that the distinct, creator-driven style of both shows plays a crucial role: "It's important that *The Simpsons* has Matt Groening and that *King of the Hill* has Mike Judge. The audience feels like they're connecting with a creator. So much other animation is so processed. I don't think either Matt or Mike considers himself a really accomplished artist, yet there's something about their point of view or their strange underground style that is appealing."

However, there is also an inverse law that states the wider the audience a show reaches the less cult-like it becomes.

Let's Get Subversive

Besides offering a unique visual style or point of view, another key theme running through many cult favorites - from Ralph Bakshi's *Fritz the Cat* to *South Park*'s little terrors - is a strong subversive element or shock value. "One of the main attributes of a film that would become a cult is it's ability to transcend normal order," says John Dilworth, whose *Dirdy Birdy* has been a festival favorite for years. "That reactive quality that people have in them to rebel." Dilworth is reluctant to theorize about why audiences still get such a kick out of the sight of a physically challenged bird mooning a blue cat. "There is something about this pathetic looking bird that is sympathetic to the audience. But then once he exposes his deadly weapon, I don't know why, that makes people laugh. When I wrote it, it was really a response to the time. All I wanted to do was to make a point about where you can take toilet humor and put it in some meaningful context, like an obsessive compulsive relationship, and what do you have? You have a hybrid form of filmmaking."

Danny Antonucci of AKA Cartoons is also at a loss to come up with an explanation for the appeal of his creation *Lupo The Butcher*. "Is there a formula? I have no idea. Lupo was this thing of trying to relieve my frustrations. For me it was doing something that didn't exist. It was something that I needed to do because I was just so goddamn frustrated at working on trash for so long." As for the shock value of Lupo, Antonucci points out that it pales in comparison to what is being broadcast on television these days. Gratuitous violence and swearing alone doesn't automatically create a cult favorite. "Even with the Sick and Twisted shows and the Outrageous shows there's

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so many people doing all these films that it just becomes bland," he observes.

The Cult Veterans

Other series develop cult followings just on the strength of the fact that they've been around so long. *Speed Racer*, a 30-year old Japanese cartoon that originally aired in the U.S. in syndication, is an example. Today the series is still going strong on the Cartoon Network, has been used in commercials for Volkswagen, and has spawned a line of merchandise ranging from die-cast cars to salt and pepper shakers.

One sure fire way to judge a show's cult status is by the amount of web activity it generates.

Jim Rocknowski of Speed Racer Enterprises, has a few theories about why the series is still so fondly remembered: "Number one, it was a show that was on every day, kind of one of the first strips. Number two, there were a lot of cliff hanging episodes which really hooked kids into the series. Number three, the series was about a real family with real problems. It wasn't an animal or a robot."

The Outlets

Of course none of these films would ever have become cult hits if they hadn't found some sort of outlet - which is sometimes easier said than done. "I originally shopped *Lupo* in Canada for the first year and everybody just slammed the door in my face, and basically told me I was an idiot," recalls Antonucci. "Then I entered it in the Berlin film festival and boom, from there it went throughout Europe and into the States."

Fortunately events such as *The Tournee of Animation* and *Spike and Mike's Sick and Twisted Festival* have done a lot to uncover more alternative animation. "Back in the late Sixties, outside of television animation, the only exposure to animation would be the movie theater or the film society," recalls Miller. "Where I was in Colorado, there was a thing that sprung up called midnight movies that developed a cult following for things like *Bambi Meets Godzilla* and that outrageous hard core piece called *Buried Treasure*."

Today, the movie theater has been replaced by television and the Internet. When *The Spirit of Christmas* began making the rounds it was via the web that many people first got to see what was to become the series, *South Park*. As animation has expanded beyond the Saturday morning children's blocks, the potential for creating a cultish fan following should, theoretically, be far greater.

However, there is also an inverse law that states the wider the audience a show reaches the less cult-like it becomes. "The less it's made available the more desirable it is," observes Miller. "It just seems to fuel that feeding frenzy." Can a cult series really survive in a mainstream network television environment? Certainly *The Simpsons* has so far succeeded in attracting a broad audience without losing it's edge. "Fox has given the show a lot of latitude but there's often conflict," says Raynis. "I don't think the broadcast standards and practices at the network are happy with how far these shows are pushed. But nobody wants to mess with these shows so they get away with a lot more."

Meanwhile, both John Dilworth and Danny Antonucci have succeeded in finding a place within the mainstream. Antonucci is now working on the slapstick storyboard driven *Ed, Edd and Eddie* for Cartoon Network, while Dilworth spent last year working on *Noodles and Ned* for *Sesame Street* and *Ace 'n Avery* for Cartoon Network's *Big Bag*. However, both agree that when the networks try to manufacture series with an alternative or cult feel they fail miserably. "I don't think you can actually have a big, huge massive company make a cult film because it tries too hard to be what it is," believes Antonucci. "Then there's all those wonderful war propaganda films that Disney did that are considered cult. But they did it as an honest thing. I don't think you can go out and say, 'I'm going to make a cult movie.'"

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Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Rugrats Hit the Road

by Ron Mac Farlane

Rugrats: A Live Adventure. Photo by Joan Marcus, published courtesy of Nickelodeon.

Rugrats...Rugrats...R-U-G-R-A-T-S!!" Tiny voices chanting around me tumbled in counterpoint to the clamorous theme music from a massive sound system as we filed out of the Oakdale Theater in WallingFord, Connecticut on the evening of February 10, 1998. At that moment several thousand ankle biters and their adult custodians were responding to spectacle. The curtain had just rung down on the fifth and last night of Nickelodeon's Rugrats - A Live Adventure, the stage production of its hugely popular animated television series that began its 50 city U.S. tour in this south-central Connecticut city. Every performance was sold out. Despite being a NPR kind of guy, I actually had a rather enjoyable time. Although I can get caught up in a rerun of Joanie Loves Chachi, Bob Edwards and Alex Chadwick represent what inspires me. So, I was surprised to find, in spite of some criticism, that I responded positively to the show.

As soon as a character approached the stage to engage the crowd the response from the kids was wild.

Transitioning to the Stage

I'd seen the animated version of Rugrats enough to know who the characters are and the path that each episode will most probably take. I was curious to know how successful the transformation to live-action would be. True to form, the show was, as it is each afternoon on television, a wonderfully puerile adventure such as a visit to some terrifying place, like the back of a closet, up into the attic or somewhere under the porch. The cast was all represented: brave and outgoing Tommy, ever aggrandizing and egomaniacal Angelica, perpetually frightened Chuckie, level-headed Susie and wisecracking twins, Phil and Lil. In addition, the parents, Grandpa and neighbors all had lines and cameos. In this instance, the timorous and diffident Tommy leads a toddlers' expedition into the basement where he invents a wand that can change inanimate objects into living things. Tommy dubs it "the People-ator!" Soon after Tommy brings a variety of common household tools to life (watch for the winsome flashlight) for a lively song and dance. Then, Angelica seizes control of the device and reveals her determination to make herself "Princess of the World." Thus the quest to regain the "People-ator" and deliver Angelica's daily comeuppance is under way.

To the palpable delight of the children at this true-to-life rugrats convention (average age appeared to be about five), the much larger-than-life infant and toddler entourage paraded the stage to the

music and songs of Mark and Bob Mothersbaugh, composers for the television series and members of the rock group DEVO. The combo rock and rap rhythms blasted from the sound system and seemed to set some teenys to dancing in their seats...and some to covering their ears. Throughout the two acts of the presentation, the music, from my perspective, was loud and disconcertingly unremarkable; the dancing, however, was excellent. Some of the numbers, "Girls who are Assertive" and "If I Were a Princess" principle among them, were outstanding due to unique costuming and terrific unison dancing. The dancers were well rehearsed, wonderfully animated and skillfully blocked on the stage. The sheer number of songs and their length took up well over half the show and seemed to tax the attention skills of most of the children as well as the adults. However, as soon as a character approached the stage to engage the crowd the response from the kids was wild.

Evil Angelica in Rugrats: A Live Adventure. Photo by Joan Marcus, published courtesy of Nickelodeon.

Chuckie's pleas for help from the audience to stop Angelica's megalomaniacal march toward world domination elicited much more excitement and response than any of the music, for which applause was tepid at best.

The voices of the main characters were the same as those used in the television series. Recognizable to the kids, the voices clinched the transformation from television to theater. I just wish, however, there had been some way to have created movable mouths. The fixed grins and chagrins soon became annoying.

Phil, Lil, Chuckie, Tommy and Susie in Rugrats: A Live Adventure. Photo by Joan Marcus, published courtesy of Nickelodeon.

The dancers were well rehearsed, wonderfully animated and skillfully blocked on the stage.

The Production Values

Although rather low-tech in total, the set was at times grand (to wit, the arrival of the dragon, Reptar, in the finale) but at most times cumbersome. The skewed construction of the stage furniture and many other props, seemingly done to exaggerate the point of view of a toddler and to mimic the animation from which it was

designed, was reminiscent of Popeye the Movie. The moving of some props into the action and off again was handled unabashedly by stage hands dressed in bright yellow! Here, not only did I have to suspend my disbelief, I had to jettison it altogether as grown people, as large as the Rugrats, came on stage. The back lighting of enormous stage screens with actual scenes from the animated series tended to help. It provided a direct link between stage and television and created endless visual variety. High above the stage and translucently visible through the screen were the musicians and stage characters, who for one reason or another, were not involved in the action, but were planning to be soon.

The costumes were splendid. They were colorful and remarkably like their animated counterparts. Moreover, the cast seemed to move freely and lithely in them, in spite of the enormously exaggerated head each carried around. Chuckie's movements were uniquely fascinating to watch; his rump a veritable workshop of heaving and froing, and this was not lost on the adults. This was obviously tied into an effort by the writers to provide some humor directed at the adult audience to balance the "poopy-head" brand of jokes for the small fry.

Two year-old Davaun ... waved his light stick along with hundreds of others in the auditorium and squealed with delight, pointing his fingers at the stage...

Tiny Tots React

Although the show does not seem to be Broadway bound, how did the kids like it? Cassandra, 3, from Derby, Connecticut, thought the first act was too long and her mother complained that the intermission was too long (half an hour). Sue Moretti from Gilford, Connecticut brought along Jeffrey, 5, Nick, 3, Skye, 5 and Colby, 7, whom she said tuned in and out through the show, but generally had a great time. Tasha from New Haven brought two year-old Davaun who waved his light stick along with hundreds of others in the auditorium and squealed with delight, pointing his fingers at the stage and looking back at me to see if I was watching.

I was Davaun, I was.

Ron MacFarlane is a long time creative writing teacher at the Forman School in Litchfield, Connecticut. A Furman University alum, he has been a cartoon/animation nut since the first Saturday morning of March in 1952.

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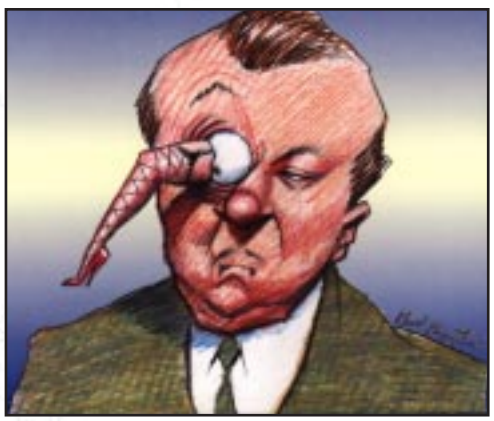

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An Afternoon with Max Howard, President, Warner Bros. Feature Animation

by Heather Kenyon

When Warner Bros. created a Feature Animation Division, they appointed Max Howard as President, charging him "to pull all of the elements together." Starting as a child actor in his native London, Max moved up through the world of theater, eventually becoming a well-known producer. In 1988 he joined the Who Framed Roger Rabbit team as General Manager. Relating the animation process to theater terms helped Max to move up quickly in the animation world. He came to Warner Bros. after a successful nine years as senior vice president of Administration and Planning for Disney's Feature Animation Division. In that position, he supervised the financial, training and operational aspects of the Paris, Orlando and Los Angeles studios. Perhaps most importantly, during his years at Disney he was instrumental in the creation of their Florida studio. Hired by Warner Bros. in June, 1995, Max began to construct a solid production team and formula. Commissioned to grow the studio from its beginnings, 600 employees were hired within the first 18 months.

On Wednesday, March 18, 1998, Max sat down with me in his spacious Glendale, California office to share his thoughts on the creation of a state-of-the-art studio, its' second feature Quest for Camelot, and the future of the animated features business.

Heather Kenyon: *What were the biggest challenges you faced when setting up an entire animation studio from scratch?*

Max Howard: *Let's explain the time. Everybody was getting into the animation business and there really weren't enough people working in Southern California to support all of the animation at the studios. Everyone had to look further afield. We all recruited from around the world and we all invested in training programs. So, that was the number one challenge: talent.*

Number two was the actual infrastructure itself. We've all had to come into animation at an artistic level that has been set by another company. A lot of their technology is proprietary, so we had to create ink and paint, pencil test and tracking systems. We had to find the talent, and then the technology that the talent needed in order to make a film. But because we were starting from scratch, there was an opportunity to go one step further. We wanted to take it to the next level because we were about to spend money on capital equipment. Whenever you are investing in technology, you try to go a little bit further.

What I think has helped to define and advance the studio by probably 18 months to two years ahead of our business plan, was Space Jam, which was completely unexpected. Quest for Camelot was green lit just before I arrived. Space Jam, for us, happened just a little bit afterwards. Our involvement was probably because of my experience on Roger Rabbit. We immediately applied the infrastructure of our studio, which was still in its early implementation stage, to Space Jam. In the end, the fact that we put out a film 18 months before we had planned has been such an important thing.

Max Howard, president of Warner Bros. Feature Animation.

From our and the public's perspective, 'Here comes Warner Bros. Feature Animation, a new division.' The first thing they do? A film with the classic characters but using new technologies. Perfect! It was a great scenario for me to talk publicly about our studio, because I know that nobody compared us to our competitors. We never got into a, "Can you unseat Disney?" scenario (as though that should be some sort of goal of ours which of course, it isn't). Those questions were never asked of me on Space

Quest for Camelot's protagonists, Garrett and Kayley, with the two-headed dragon, Devon and Cornwall. © Warner Bros.

Jam because the Looney Tunes characters are so obviously part of our heritage. We were bringing them to the big screen for the first time in the form of a feature. It really got us ahead of the curve. We did delay the release of Quest because we applied so many resources to Space Jam. We were originally going to release Quest in November of 1997, and we delayed six months, I think fortuitously. We've got a much better slot going in May. Disney's Mulan comes out in the middle of June. We have no competition in terms of other animated films.

HK: *You are one of the few executives to have seen a film, literally come from nowhere, to fruition. What are your feelings on the verge of the release of Quest?*

MH: *Well, I don't feel it's our first, because of Space Jam, which is the most important thing. Yes, it's picture number one in terms of our original business plan, and the first film we selected to make, but in terms of the crew I now consider I have veterans of Warner Bros. Feature Animation.*

However, I think, that if you've got a film coming out, you're always nervous about it, about how good it is. If you get over-confident about it and think, 'It's gonna be great. Everyone's gonna rush to see it,' then you're tempting fate. Audiences have seen Quest in preview and we got a great response. I just returned from a trip to Europe, showing the film to promotional partners and licensees and it really works playing in other cultures. I know everybody at Feature Animation, and at all of Warner Bros., has worked very hard to support the film.

HK: *The rumor is that kids love it, that kids really respond to it.*

MH: *The response has been fantastic and from moms and dads too. As in a preview, we don't just bring kids in on their own. Consider, do parents take their kids or do kids take their parents? It's very important that the film works for us on different levels and that the parents are pleased that they made the decision to see the film. There are also elements in the film that have good ethical values, which I think parents are appreciating. The moms and dads have a good time watching the kids have a good time, plus there are elements in the film which allow them to enjoy it directly.*

HK: *The project has certainly been high profile since the very beginning. For instance, just the voice talent roster is amazing. Every character is a major star. Do you feel that Warner Bros.'s loudly-voiced commitment to animation helped to obtain such quality talent from voices to artists? Were there other contributing factors?*

MH: *A lot of these artists have worked extensively with the company. Nobody becomes associated with something unless they believe in it and think it is great. Our cast reflects that. Certainly, early on when you go and talk to actors, because you start with the voices, you're asking them to be there at the beginning when nothing is moving. What's been very good for us is showing the finished film to those artists and watching their response.*

I hope that people will stop worrying about whether the audience will want to see more or less animation, and just start thinking of animation as a technique for making movies.

For me, to have John Gielgud in the film as Merlin is just wonderful. He is the greatest living actor. You know, he's in his 90s and still so professional. We use that word very loosely I think, but it really is extraordinary that a man of that age has such an amount of enthusiasm and focus. It's incredible. We also have Cary Elwes, Bryan White, Gary Oldman, Don Rickles, Eric Idle, Jane Seymour, Pierce Brosnan, Bronson Pinchot, Gabriel Byrne, Frank Welker, Jaleel White; and some great young talent like Jessalyn Gilsig who does the speaking voice of Kayley. I think that was our balance, making sure that we have our star names, but also people that really feel right. Kayley's

singing voice is Andrea Corr, from an Irish band called The Corrs. If you go to Europe you'll see them everywhere. They have a huge following, and will soon break here in a big way.

HK: *Looking at the future...The buzz around The Iron Giant is great. We're already getting e-mails from people wanting to know what we have heard about it. What can you tell us about it, and the types of projects you think Warner Bros. Feature Animation will be pursuing in the future?*

MH: *Hopefully, they will all be different. I know that is a sort of glib thing to say, but just look back on our very small slate of films: The Iron Giant is incredibly different to Quest for Camelot, which is incredibly different to Space Jam. I hope that we're going to do films that have the ability to have an edge to them. We have a wonderful freedom at Warner Bros., a freedom that comes from not having a franchise in the same way that Disney does. There's a name there that brings an expectation of their product. Now, take me near the Looney Tunes, and the responsibility is huge, but we don't have a ready-made audience who will come and see the film because it has Warner Bros. on it. Disney does, very deservedly, have that. There's an upside as well as a downside to that. The downside is that we don't have a ready-made audience, but equally, there's an opportunity to explore other avenues.*

I hope that we're going to do films that have the ability to have an edge to them.

I believe The Iron Giant falls into that other avenue. It is different. We set it in a more recent time.

One of *Quest for Camelot*'s more foreboding villains, Devon. © Warner Bros.

It's not today, but certainly it isn't the sort of 'hundreds of years ago' that we're used to with animated films. The characters don't break into song, although the music is part of it. The film also has a very innovative animation director in Brad Bird. We have the right combination: the right property, Brad's vision, the right studio, and we bring them together. Going full circle with the whole recruiting effort, there are people who really want to work with Brad on The Iron Giant. He's recognized as someone that's very special.

The goal is that we do an animated film every year. That's a goal that I saw realized at Disney when I was there in 1986. That goal of doing an animated film didn't really hit until 1988, with Oliver & Company. In terms of new management, everybody arrived at Disney in '84, so it took some years before that system was enacted. In animation, films have traditionally come out every two or three years. Our goal is to come back every year. If sometimes, it's 18 months, that's fine, but that will be essentially because we're saying, 'Okay, this is a summer movie,' or 'That's a winter movie.' We've got to find the right window and consider what other films are going to be in the marketplace.

HK: *How do you think the studio will change in the future?*

There are people who really want to work with Brad on *The Iron Giant*. He's recognized as someone that's very special.

MH: *We're in constant change. What I hope, which could be applied to any business, is to learn continually from what we're doing. To refine the production process and continue to work on quality of life issues for the working crew are most important. Animated films take so long, and there's a great pressure on family and friends. Unlike live-action films which are essentially, for many people, a three-month process, animation can be very intensive. We would want to continue to improve at getting the script better prepared for production, having more inventory, and less time sitting around with nothing to do at the beginning and then less time later. That's on a practical basis.*

I see a trend in the industry. In the past, we brought a crew in that became fixtures. They went from film to film. They were just allocated to a director and told, "This is you're next film. This is what we're making. This is what you're working on." Now the director builds a crew to make a picture. Hopefully, the crew is the same, and goes from picture to picture. But essentially that whole mandate of being able to say to the director, "This is the film we'd like you to direct. Who would you like as your crew?" is a live-action model. But I think it has great potential for animation. You don't necessarily apply that through all areas, and in fact some departments need to go from film to film, but I think the key artistic leadership roles are the crew that make a film. Today, you don't have to sign some sort of endless contract. You can come and go. Do a film there, come back, do a film here.

The goal is that we do an animated film every year.

HK: *Do you think digital production will reduce the number of artists you use? Or do you think that because the audience is seeing all of this animation, they're going to get more and more sophisticated?*

MH: *I think it gets more and more sophisticated. In theory, if, for example, the digital paint systems that have been introduced in the last five or six years were used to recreate the hand-painted films, it would be a significant reduction. The reality is that you push it, you add more colors. You have colors with neat inclines and blurs. You couldn't do it in the past because either you couldn't physically do blurs, or indeed, there was a finite number of colors that you could afford to paint on a cel. There was a finite number of layers of cels that you could photograph, without the ones on the bottom going blurry and the color not coming through. There were limitations that have been removed.*

Ultimately, we have to control costs. There has been a significant increase in the costs of making these films. The cost of labor has gone up dramatically, because there's been a shortage of talent. Somewhere in all of this is the middle ground. We all want to make lots of types of animated films. If they continue to get more and more expensive, then you all have to make a similar type of film; a film that everyone will love, all age groups, and it must work in every single ancillary market. There's a danger of not being able to succeed if we're all doing imitations of each other.

HK: *There is no denying that the*

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competition out there is intense and it's only going to get stronger and stronger as more and more studios come into play. How is Warner Bros. going to handle this? How are you going to compete?

MH: Remove the idea that an animated film is different to any other type of film. You say that there are 200 or 300 live-action films. There used to be one or two animated films. Now, there's going to be four or five animated films. In terms of the whole, that's negligible. My kids want entertainment. If it's good, they'll go, even if they've seen two animated films in the same week. So, perhaps some of the opportunities to promote your films and make them all event movies will be curbed, which is why the costs of the movies has to be controlled. If they all have to be huge event movies, and have to make incredible amounts of money to make them work, then yes, there's a problem.

Ultimately, we have to control costs.

There's different ways to look at it. If you say there's a 400 or 500% increase in the number of animated films being made, then it's terrifying. But it isn't. It's the whole number of films being made and animation is just one technique. Particularly when you start seeing the blur, the crossover, of animation into live-action, which is why opportunities for the artists working in the industry at the moment are enormous. The computer doesn't draw. An artist draws. They use the computer as a tool. The Iron Giant character is CGI. What do we do? We teach our 2-D animators how to utilize software programs so they can draw using software. I need a performance. Animators give the performance. They understand how to act. Not *how* to turn the head, but *when* to turn the head. The subtlety is required and it is acquired from the animator, whether that's 2-D or 3-D.

HK: What, if anything, did you learn from the release of *Anastasia*? Was it a promising forecast because *Anastasia* did well?

MH: I think it did great. It was really good for all of us. We have to learn to look at each other's success as beneficial for us all. Obviously, we'd like to be number one, but there's no point in being number one if there's no number two, number three, and number four. I hope that people will stop worrying about whether the audience will want to see more or less animation, and just start thinking of animation as a technique for making movies. When it's obviously animation, we say, 'Can you flood the market?' but when the animation isn't obvious, we don't even think about it. You can put *Who Framed Roger Rabbit*, *Space Jam*, *Titanic*, *Jurassic Park*, and *Men in Black* in the same arena, and say they're all live-action films containing animation. *Titanic* is the most extreme example. It's full of animation, but it's not compared. Audiences go to see something because they have heard it's a great story, a great film. How it's brought to the screen is transparent to the audience. There is a stigma that the animated film is for children, but everybody alive grew up with animation. [Viewers] should be able to graduate from that and see animation used in other ways.

Go see a live-action film. There's many films you might think don't have any CGI shots, and then you sit through the credits and suddenly, a CGI house will come up. Of course! It's everywhere. Today live-action is the template for the animation. Shoot the live-action, then off we go! Now it's up to the animators to create all of those elements that weren't shot in live-action.

HK: You have a point. People don't say, "Oh, there's 16 live-action films coming out!"

We have to learn to look at each other's success as beneficial for us all.

MH: Right, people don't say, "Oh, let's stop using the camera. It's the camera's fault." Is the animation at fault? No, it just didn't work. The story wasn't right. You're blaming the wrong thing. You're blaming the tools, and that's incorrect. Animation, in all of its forms, is just a great technique for telling certain types of stories.

But going back to your question, all I can do, or all anyone can do at DreamWorks or at Fox, is worry about what we're doing, what our films are. The whole Warner Bros. organization is enormous. It is this great, well-tuned machine that's used to market and distribute pictures. All I can do is utilize these strengths, and all I can worry about is the product that I'm producing, not what they're doing.

Heather Kenyon is Editor-in-Chief of Animation World Magazine.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Simulation Animation: The Tools

compiled by Heather Kenyon

We asked three companies, Magic Lantern Limited, Transom Technologies and Liquid Light Studios, to describe how they are utilizing animation in unexpected places and for unexpected purposes. (Read on and you'll find out how animation is saving a camel's life!) We also asked them to tell us the skills, training and background that someone would need to have in order to perform the type of work that they are doing.

It is interesting to note that they are utilizing the same hardware that the major entertainment studios are using for effects work.

Bill Johnson, Founder, Head Cook and Bottle Washer, Magic Lantern Limited

Magic Lantern, which is celebrating 25 years in business, has negotiated a tortuous route to becoming one of the U.K.'s most prolific animators in the Property Development sector. We started in the '70s as multivision producers, working all over the world promoting global companies with shows presented on computer controlled slide projectors. Later, we moved on to creating 2-D images using computers. Today our task is to show prospective investors, owner occupiers or tenants what large buildings will look like before they are built. We make 3-D computer graphic animations into short promotional videos with live-action material, commentary, music and sound effects.

The projects can vary from shopping malls, headquarter buildings, offices, apartment blocks and so on. We normally get involved sometimes years before the structure is finally in place. The object being that if you can simulate reality and get customers to empathize with it, since not many can read architects' plans, then there is a greater chance of selling the design - and finding any design flaws before solid concrete prevents you from doing anything about it.

Transom Jack software offers "human-centric" visual simulation. © Transom.

There is also the little side issue of the developer's cash flow. A building or civil engineering scheme sold before a brick or any concrete is laid is like, "A bird in the hand being better than two in the bush." Meaning the client's happy and knows what he is getting, therefore, the developer picks up a lot more profit. In Britain it was traditional to "spec build," then market the building and hopefully sell it. Some completed blocks hung on for years without a buyer and drove interest charges through the roof. Today, the only "speculation" is making a computer model and animating it into a short video movie.

Strangely, one of their most serious problems ... is the number of camels that get killed...- Bill Johnson

We also undertake similar assignments for civil engineering companies on vast infrastructure projects. Here the client is usually a government department and your company is in the ring with several other contractors, all wanting to win the project. Again state-of-the-art presentation is the most powerful part of our selling story. A contractor who presents well is more likely to be perceived by the client as one who can operate more efficiently.

We recently undertook an assignment for the modernization of Qatar's Primary Routes, i.e. to design the motorway network in a Middle Eastern country. Strangely one of their most serious problems, aside from the appalling driving and horrendous fatality rate, is the num-

ber of camels that get killed because they stray onto the road at night. Incidentally, the camel, being fairly tall usually means it slides over the bonnet (hood), so the car and driver invariably get written-off as well!

I operate with 100% freelance colleagues who are located in different parts of the country. We all use e-mail extensively. Many are qualified architects with extensive CAD knowledge, but this is not essential. The main ingredient is a desire to maintain the integrity of the architect's design and ensure it is faithfully represented. We use PC based 3D Studio Max, 3D Studio, Vistapro and World Builder software extensively. We find them the most cost effective for this market. As far as the production of the movie is concerned, we render on ten 166 PC all with about 797 MB of ram and dump to videotape (MII). Live material is then cut in with the CG and the movie is put together like any other. One needs a reasonable journalistic background, and a knowledge of the "grammar of television."

Peter Tiernan, Director of Marketing Communications, Transom Technologies

Our software is called Transom Jack. It's a "human-centric" visual simulation solution that enables users to:

- *import CAD models or build virtual environments from scratch*
- *insert biomechanically correct virtual humans and size them using reliable anthropometic data*
- *assign Jack complex tasks, change people and objects parametrically, then rerun the same simulation*
- *use Transom Jack to capture and mimic actual motion of live subjects*
- *evaluate how Transom Jack performs through real-time simulations and ergonomic analyses*

Transom Jack is the human simulation industry's highest-fidelity human model, with accurate joint limits, a fully defined spine, flexible anthropometric scaling and such advanced behaviors as visibility, directed locomotion, reaching, grasping, bending, lifting and posture control. Organizations such as Ford, Deere, Lockheed Martin, Toyota, NASA and the U.S. Army use Transom Jack to improve the ergonomics and human factors of product designs, manufacturing processes and maintenance procedures.

Basically, we use animation to give manufacturers a realistic impression of how humans will interact with their products, and how they'll perform manufacturing and maintenance tasks. The key to these human-centered animations is having a biomechanically accurate human that behaves in a virtual world just the way you would expect him or her to behave in the real world.

It's not as simple as animation for entertainment, where all that's required is for the characters to look believable. We also have to provide valid and meaningful information about how the human is responding to its environment. For instance, companies depend on our virtual humans to tell them whether their workers will be exposed to the risk of lower-back pain injuries, or whether drivers can comfortably reach all the controls in a vehicle, while still being able to see the road.

As for the requirements to use our software, most of our users are familiar with CAD/CAM or have a background in ergonomics. However, we're really finding that anyone who's interested in how humans interact with designs and in workplace environments are able to use our software with minimal training.

Basically, we use animation to give manufacturers a realistic impression of how humans will interact with their products... - Peter Tiernan

Julie Pesusich, Partner, Liquid Light Studios

Aside from creating animations for the broadcast industry, Liquid Light Studios is also utilizing animation for a variety of architectural projects. The architectural animations we create serve primarily as a pre-visualization of what will exist.

The first step of any architectural project is knowing what the client wants to create. Once we have a firm understanding of the

Riddler's Revenge is a roller coaster developed by Liquid Lighttudios for Six Flags Theme Parks. Image courtesy of Liquid Light.

project, we then collect the resource materials from the client. These materials usually consist of blueprints, (CAD files if available), and color/texture references.

Aside from serving as a previsualization tool, animation is being used largely for marketing and promotional aspects. Julie Pesusich

The completed animation has a variety of uses. Aside from serving as a previsualization tool, animation is being used largely for marketing and promotional aspects. For example, Riddler's Revenge is a new themed roller coaster we developed for Six Flags Theme Parks. Animation was used to show the corporate headquarters what new attraction is coming to the Valencia, California park. In addition, our client aired a one-minute animated clip of the ride on various television news stations in order to publicly introduce this new ride and generate interest.

Regardless of the type of market that the animation is being created for, whether it is broadcast, film or architecture, the same skills and talents go into every project. An art background is a definite enhancement to becoming a good animator. It allows for one to develop an artistic eye that proves to be essential to the project. After all, the finished animation is really a piece of art, only it is created within the computer versus on a canvas. While having an art background is not a requirement to becoming a computer animator, it does broaden one's talents and capabilities.

The next essential ingredient in creating animations is learning the actual animation program. Auto CAD is a software package that is specifically for architecture and engineering, however, we use 3D Studio Max for all of our animations.

Note: The on-line version of this article includes an AVI movie demonstrating MagicLantern's Qatar Primary Routes project.

Heather Kenyon is Editor-in-Chief of Animation World Magazine.

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The Most Wonderful Voyage in Folioscope

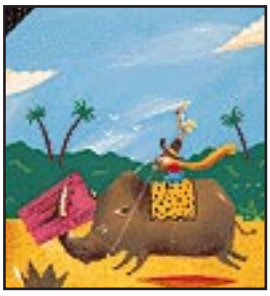
by Valérie Hamon-Rivoallon

The 17th Brussels Cartoon and Animated Film Festival took place in Belgium, February 17 - 28, 1998. As usual, nothing was missing from the program. As it should be, parents came with their youngsters, a kid accompanied his uncle, someone wandered in lost, others were animation fans wild with enthusiasm, but everyone found something to satisfy their appetite. No less than a dozen animated features were screened, starting with Anastasia, which Don Bluth and Gary Goldman presented before its premiere at a public theater. Mark Dindal's *Cats Don't Dance* followed. *Mr. Bug Goes To Town*, the Fleischer Brothers' second feature, and Rene Laloux's *Fantastic Planet* were among some of the older films presented. But let's not forget the latest impertinences of Bill Plympton's *I Married A Strange Person* and Michael Schaack and Veit Vollmer's *Little Asshole* which is based on Walter Moers' comic books, and is very popular in Germany.

As usual, nothing was missing from the program.

Brilliant Lectures

In the field of special effects and computer graphics, short films vied with features in passionate lectures and demonstrations that offered inside information. Virginie Guilminot presented a retrospective of the Pixel Prize-INA winners which have been presented at Imagina since 1985. Computer animation was also honored by a presentation of international prize winning films from 1997 and 1998. Among the real coups of the festival was the unbeatable Industrial Light and Magic (ILM), represented by Hal Hickle, who compared his photo-realistic animation for *Lost World* with his more cartoonish effects in *Men In Black*. Jan Carlée spoke on behalf of Blue Sky|VIFX. Armed with very detailed slides and videos, he explained the specifics of the process based on the analysis of the behavior of light. He used two examples that were the exact opposite of each other, *Joe's Apartment* and *Alien: Resurrection*. *Joe's Apartment* seems to have been a true delight for the little crew who got carried away in a delirious escalation of effects. By contrast *Alien* presented more of a Chinese brain-teasing puzzle, but guided on this occasion by underwater images, Jan Carlée didn't hesitate to take the plunge and deliver some tests and experiments. Arnault Lamorlette, Rob Legato, Michael Roosens, Jean-Marc Geyer, Kim Goosens and Rudy Verbeeck were also present to discuss their special effects work for *City Of Lost Children*, *Titanic*, and *Donkey Kong Country*.



The Brussels 1998 poster.

A Bevy of Screenings

Besides short films, three other types of screenings were offered: retrospectives, compilations of films or television specials on a specific theme, and the best in the latest creations from among 80 films from some 15 countries.

The retrospective homages were devoted to the Finnish filmmaker Marjut Rimminen...

The retrospective homages were devoted to the Finnish filmmaker Marjut Rimminen, who was named 1998's artist-of-the-year in her native land. She commented on her career, tracing through her beginnings in commercials (notably for Tetra Pak), to children's films (*The Frog King, Urpo And Turpo*), and then to her more personal works. She won a prize at Zagreb for her first advertising film, and has never stopped experimenting, not only for the BBC, but also for John Halas and Joy Batchelor. Meanwhile with more polemic films, she gained recognition with Christine Roche, most notably for *I'm Not A Feminist, But...*, and then with the very sharply toned *Blind*

Belgian animator Raoul Servais and ASIFA president Michel Ocelot at Brussels '98. Photo courtesy of Folioscope.

Justice - Some Protection, which is about the condition of women in prison. Her mastery of narrative structure reached its height in *The Stain*, a family psychodrama from 1991 based on a news item. Mixing drawn animation with animated puppets, it uses flash-backs and looped repetitions to reconstruct an enigma on a growing emotional rhythm. In 1996, *Many Happy Returns* exploited the same method for a sorrowful and moving introspection. This time she even utilized some computer graphics. The film has won Grand Prizes at the festivals in Odense and Espinho.

Today, working in England, Marjut Rimminen devotes a good part of her time to teaching. Katarina Lillqvist, her partner, is originally from Tampere. After studying filmmaking, she began editing documentaries for television before leaving for Prague in 1989. Working at the Trnka Studios, she acquired all the skills of puppet animation. She began directing her own puppet films in 1991. After a tentative beginning with *Marie*, she continued to develop more with each new film, for which she drew her inspiration from the works of Franz Kafka. *The Country Doctor*, her latest film, is rich in symbolism, and won the Silver Bear at Berlin in 1996.

As for the thematic programs: Lobster Films concocted a Franco-American voyage to update to today's taste the little gems from the era of 1910 to 1943 (Winsor McCay, the Fleischer brothers, O Galop, Andre Rigal...), the Utrecht Festival offered an array of the latest Dutch films, and the program "Animation from the South" brought together films from Benin, Burkino Faso, Brazil, India and South Africa, many of which came from *Rights of the Heart*, the latest series of Canadian films on Human Rights initiated by Therese Descary. The Television Specials led us to discover a tender, poetic Christmas tale *The Jingle-Bell Boy* by Jacques-Remy Girerd, Eugenio by Jean-Jacques Prunes, a colorful adaptation of a book illustrated by Lorenzo Mattoti, and *Famous Fred* by Joanna Quinn in which the hero's pranks don't leave you sad.

In the field of special effects and computer graphics ... passionate lectures and demonstrations ... offered background information.

The Icing on the Cake

Not every film can be mentioned, but in closing the International Selection must be mentioned. The list of films vying for the Cartoon d'Or award were screened in four evening programs. We discovered the latest offspring

Snapshots of presenters at Brussels '98, from left to right: Jacques Rouxel, Robert Legato and Jan Carlée. Photos courtesy of Folioscope.

Among the mixed crowd at Brussels '98 were Georges le Gloupier, who made headlines for throwing a pie in Bill Gates' face just a week prior to the festival, and Belgian humorist Bruno Coppens on the right. Photo courtesy of Folioscope.

of the bolexbrothers from the Royal College of Art, some advertising spots by Aardman Studios, and the revelations from the last Annecy Festival: Alexander Petrov's The Mermaid*, Daniel Greaves'* Flatworld*, and other novelties by Bill Plympton, Phil Mulloy and Beriou...*

Nice surprises came from: Walt Disney Television Animation with Redux Riding Hood*, which is the tale of Little Red Riding Hood revisited in a delirious fashion by Steve Moore; the Prague Academy of Performing Arts and the London Royal College of Art which yielded Stopaz by Maria Prochazkna, a leisurely promenade in a public park, and* We Love You *by Neil Allcock, a puppet animation about a little world of groupies; and the Illuminated Film Company (British/Dutch) with* T.R.A.N.S.I.T. *by Piet Kroon, a film puzzle in which the only thread, a suitcase, takes us to all four corners of the globe, giving some artists like Michael Dudok de Wit and Valerie Carmona the opportunity to show us new facets of their talents.*

All in all, following their usual formula, it was a very animated twelve days.

Translated from French by William Moritz.

Visit the Brussels Festival of Cartoons and Animation web site in animation AWN's Animation Village. http://www.awn.com

Master puppet craftsmen, Mackinnon & Saunders, brought a puppet from Brambly Hedge to the festival. Photo courtesy of Folioscope

Originally a screenwriter, Valerie Hamon-Rivoallon has worked in journalism since 1988. On the editorial staff of BREF, a magazine devoted to the short film, she has specialized in animation since 1993, preparing special reports on such topics as the state of animation in Slovakia and Belgium. As a member of AFCA (The French Association of Animation), she has organized the monthly programs of the Animatheque since September 1997, and has been involved with reorganizing the National Festival of Animation on Theater Screens. The next festival will be March, 1999.

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Wonderfulissime voyage en folioscope

par Valérie Hamon-Rivoallon

Du 17 au 28 février dernier se déroulait à Bruxelles le dix-septième Festival du dessin animé et du film d'animation.

Comme à l'accoutumée, rien ne manquait au programme. Que l'on soit parent venu accompagner son fiston, enfant venu accompagner son tonton, quidam égaré ou passionné, chacun trouvait là de quoi satisfaire ses appétits. Pas moins de douze longs métrages tout animés en commençant par *Anastasia* de Don Bluth et Gary Goldman présenté en avant-première, en passant par *Cats Don't Dance* de Mark Dindal, *Mr. Bugs Goes to Town* deuxième long métrage des frères Fleischer ou *La planète sauvage* de René Laloux pour ce qui est des plus anciens, sans oublier les dernières impertinences de Bill Plympton dans *I Married a Strange Person* et de Michael Schaack et Veil Vollmer dans *Kleines arschloch* d'après la bande dessinée de Walter Moers très populaire en Allemagne.

Comme à l'accoutumée, rien ne manquait au programme.

D'excellentes conferences

Côté effets spéciaux et images de synthèse, films courts ou longs se disputaient les séances avec à l'appui présentations et conférences passionnantes. Virginie Guilminot est venue accompagner la rétrospective des prix pixel INA d'Imagina dont la première édition eut lieu en 1985. Les images de synthèse étaient aussi à l'honneur avec la présentation de films primés 1997-98. Parmi les coups de projecteurs, l'indétrônable ILM, représenté par Hal Hickle qui comparait pour l'occasion son travail d'animation photo réaliste sur *Lost World* et celui plus cartoonesque dans *Men in Black*. Jan Carlée parlait au nom de Blue Sky|VIFX. Venu armé de diapositives et de vidéos très détaillées, il expliquait les spécificités du progiciel basées sur l'analyse du comportement de la lumière. De *Joe's Apartment* à *Alien: Resurrection*, il s'appuyait sur deux exemples aux antipodes l'un de l'autre. Le premier semble avoir été une véritable jouissance pour la petite équipe qui s'entraînait mutuellement dans une surenchère délirante. *Alien* à l'inverse relevait plutôt du casse-tête chinois. Formé à la plongée pour l'occasion, Jan Carlée n'a pas hésité à plonger lui-même dans le grand réservoir scellé pour se livrer aux essais et expérimentations. Arnault Lamorlette, Rob Legato, Michel Roosens, Jean-Marc Geyer, Kim Goosens, Rudy Verbeeck étaient également présents pour disserter sur leur travail concernant *La cité des enfants perdus*, *Titanic*, *Donkey Kong Country*...

L'affiche du Festival 98

Des programmes à la pelle

Du côté du film court, trois genres de formules étaient proposés: des hommages, des compilations de films à thème ou spéciaux TV et le meilleur des dernières créations à travers 80 films issus de près de 15 pays.

Côté effets spéciaux et images de synthèse, films courts ou longs se disputaient les séances avec à l'appui présentation et conférences passionnantes.

Les hommages étaient tous deux consacrés à une réalisatrice finlandaise. Marjut Rimminen, nommée artiste de l'année 1998 dans son pays retraçait son parcours en commentant publicités (pour Tetra pak notamment) films pour enfants (*The Frog King*, *Urpo et Turpo*) et créations plus personnelles. Primée à Zagreb pour son premier film publicitaire, elle ne cessa de multiplier les expériences, pour la BBC mais également pour la firme de John Halas et Joy Batchelor; cependant c'est à travers des films plus polémiques qu'elle se fit remarquer aux côtés de Christine Roche, notamment pour *I'm Not a Feminist, But...* d'un ton très acéré puis pour *Blind Justice - Some Protection* sur la condition féminine

Raoul Servais, ancien Président de l'ASIFA International, et Michel Ocelot, Président actuel. Crédit Folioscope.

en milieu carcéral. La maîtrise de la structure scénaristique atteignit son apogée dans The Stain, psychodrame familial de 1991 basé sur un fait divers. Mêlant le dessin animé à l'animation de poupées, il utilisait le flash back et le montage en boucle pour reconstruire l'énigme sur un rythme émotionnel croissant. En 1996, Many Happy Returns exploita la même démarche pour une introspection douloureuse et émouvante y ajoutant cette fois des images de synthèse (grand prix aux Festivals d'Odense et d'Espinho). Aujourd'hui, toujours établie en Grande-Bretagne, Marjut Rimminen consacre une bonne partie de son temps à l'enseignement.

Katarina Lillqvist, sa consoeur, est originaire de Tampere. Après des études cinématographiques, elle s'orienta vers le montage de documentaires pour la télévision avant de partir pour Prague en 1989. Assistante aux studios Trnka, elle acquit toutes les bases de l'animation de poupées à laquelle elle se dédia en tant que réalisatrice à partir de 1991. Après les débuts peu convaincants de Marie, elle ne cessa de progresser à travers chacun de ses films dont elle trouva l'inspiration dans l'oeuvre de Franz Kafka. The country doctor, son dernier court métrage riche en symbolisme a obtenu l'ours d'argent à Berlin en 1996.

En matière de programmes thématiques, Lobster films avait concocté un voyage franco-américain pour remettre au goût du jour de petits bijoux des années 1910 à 1943 (Winsor Mc Cay, les frères Fleischer, O'Galop, André Rigal...), le festival d'Utrecht proposait un florilège des dernières créations hollandaises, Sud regroupait des films du Bénin, du Burkina Faso, du Brésil, d'Inde ou d'Afrique du Sud dont plusieurs étaient issus du dernier volet de la série canadienne Droits au coeur initiée par Thérèse Descary. Les spéciaux TV faisaient découvrir L'enfant au grelot de Jacques-Remy Girerd, conte de Noël tendre et poétique, Eugenio de Jean-Jacques Prunès, adaptation colorée du livre illustré par Lorenzo Mattoti ou Famous Fred de Joanna Quinn dont les facéties des héros n'engendraient pas la mélancolie...

Les hommages étaient tous deux consacrés à une réalisatrice finlandaise, Marjut Rimminen.

La cerise sur le gâteau

On ne peut ici tout citer, mais il faut pour finir évoquer la sélection internationale (en liste pour la course au Cartoon d'or) dont les quatre séances composaient la nuit animée autour d'une succulente soupe à l'oignon. On y retrouvait les derniers nés des

De gauche à droite: les présentateurs Jacques Rouxel, Robert Legato et Jean Carlée. Crédit Folioscope.

Parmi la foule présente au festival, Georges le Gloupier, qui a defrayé la chronique en "entartant" Bill Gates une semaine avant le festival, et l'humoriste belge Bruno Coppens (à droite). Crédit Folioscope.

Bolexbrothers au Royal College of Art, les spots des studios Aardman, les révélations du dernier festival d'Annecy : The Mermaid d'Alexander Petrov, Flatworld de Daniel Greaves, les nouveautés de Bill Plympton, Phil Mulloy ou Beriou...

Les bonnes surprises venaient de la Walt Disney Television animation avec un petit chaperon rouge revisité de façon délirante par Steve Moore, des écoles de Prague (Academy of Performing Arts) ou de Londres (Royal College of Art) grâce à Stopaz de Maria Prochazkna, promenade à petits pas dans un jardin public ou We Love You de Neil Allcock, satire du petit monde des groupies déchaînées en animation de poupées ou encore de The Illuminated Film Company (GB/NL) avec T.R.A.N.S.I.T. de Piet Kroon, un film puzzle dont le fil conducteur (une valise) nous transporte aux quatre coins du monde, occasion pour quelques artistes (Michael Dudok de Wit, Valérie Carmona...) de nous montrer de nouvelles facettes de leurs talents.

Les maîtres créateurs de marionnettes, Mackinnon & Saunders, avaient apporté une marionnette de *Brambly Hedge* au festival. Crédit Folioscope.

En résumé et suivant la formule consacrée, de quoi passer douze jours bien animés...

Scénariste de formation, Valérie Hamon-Rivoallon s'adonne au journalisme à partir de 1988. Attachée à la rédaction de BREF, *le magazine du court métrage, elle se spécialise en cinéma d'animation en 1993 et réalise différentes enquêtes et reportages notamment sur sa situation en Slovaquie et en Belgique. Membre de l'Association Française du Cinéma d'Animation (AFCA), elle organise depuis septembre 1997, la programmation mensuelle de l'Animathèque et travail sur le projet de réorganisation du Festival National du Cinéma d'Animation Grand Ecran (prochaine édition mars 99).*

Note: Les lecteurs peuvent contacter les collaborateurs d'Animation World Magazine en envoyant un e-mail à editor@awn.com.

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- **Once Upon a Napkin...*The Blue Shoe***
  This film review by Marcy Gardner includes a Quicktime movie clip of *The Blue Shoe* by Peter Reynolds.
  http://www.awn.com/mag/issue3.1/3.1pages/3.1blueshoe.html

- **Simulation Animation: The Tools**
  The on-line version of this survey article includes an AVI movie demonstrating Magic Lantern's Qatar Primary Routes project.
  http://www.awn.com/mag/issue3.1/3.1pages/3.1survey.html

- **The Envelope Please...**
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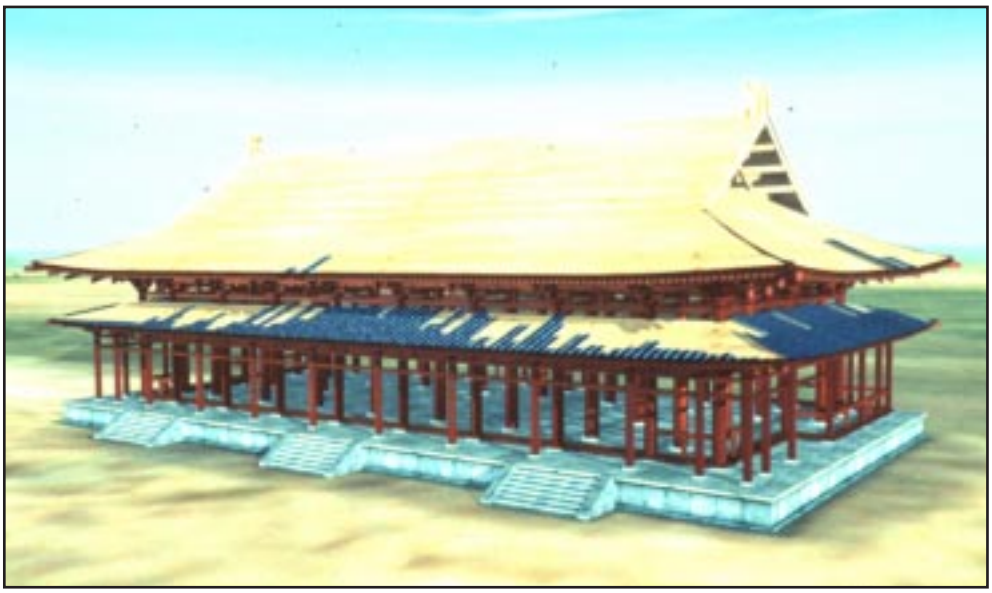
IMAGINA '98: Digital Becomes Integral

by Stéphane Singier

IMAGINA held its 17th edition from March 4 - 6, 1998 in Monaco. The theme of this year's festival was 'Integral Digital.' From virtual creatures to special effects for the cinema and from the Web to television, the entire digital community was there. Six thousand professionals, artists, directors, producers, journalists, publishers and program distributors from the new imaging technologies, such as 3-D animation, digital compositing and video games, all participated in the huge three-day trade fair.

For 1998, the conference's general coordination was entrusted to Mr. Jean-Michel Blottiere. The co-presidents were Mr. Philippe Queau (UNESCO) and Bernard Stiegler (INA).

Marathon training is recommended for those who want to follow all of the diverse lectures, screenings and parties. For the fan of new imaging, the day begins at 10:00 a.m., and finishes at 3:00 or 4:00 a.m. the next morning!



A full CGI reconstruction of Japanese traditional architecture by Taisei Corporation. Image © Taisei Corporation, courtesy of IMAGINA.

The Industry Exposition

Fifty-seven exhibitors gathered beneath the immense white pillars on the port of Monaco (only 15,000 square feet!). The exposition was situated on the embankment where the famous automobile races are celebrated.

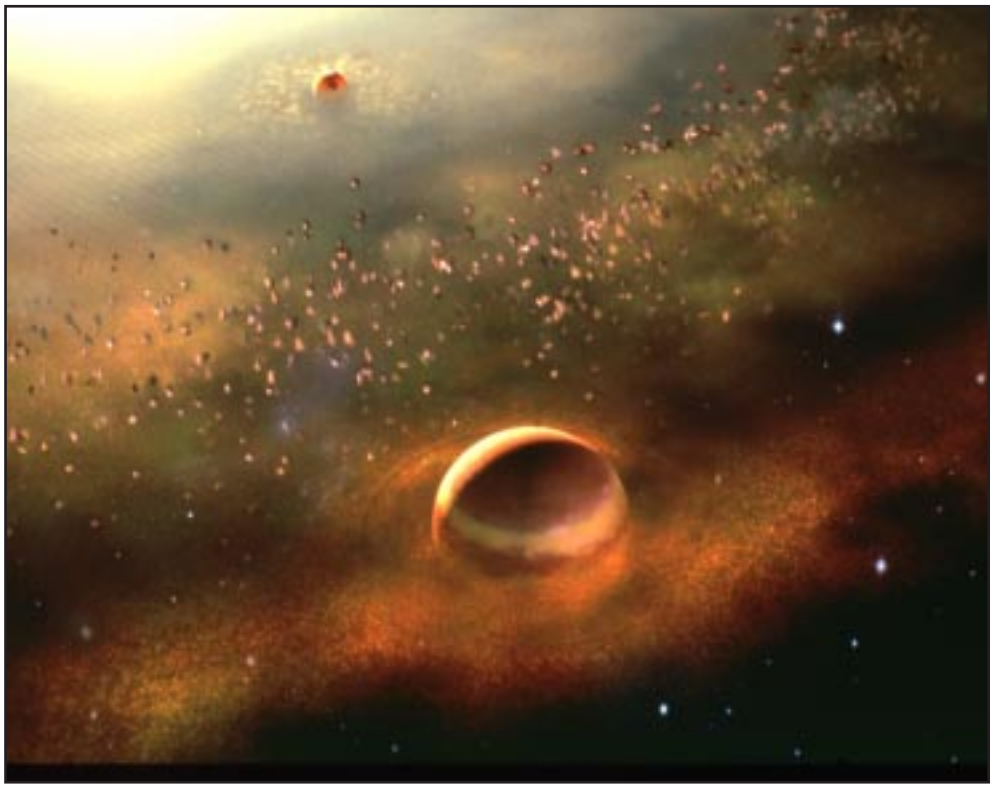
This year the makers of computers, except for Digital, were conspicuous in their absence. One imagines that Silicon Graphics wouldn't want to present old computer systems, such as 02 and Octane, that are near the end of their life span, and are waiting for SIGGRAPH to launch their new Pentium computers functioning on NT. Rumor has it that the cost of entry is around $5,000 to $6,000! SGI must be envisioning launching directly to a mass market. The positioning would be in relation to Dell, Compaq or HP. SGI was nonetheless represented on the expo floor by the loan of computers, notably the Onyx 2.

Marathon training is recommended for those who want to follow all of the diverse lectures, screenings and parties.

Intergraph, who had a large presence last year with a Render Farm of 10 by 4 processors on ATM net, was also absent. There weren't many new things in the hardware department, but Minolta did present a 3-D digitizer: the portable VI 700 which uses laser triangulation. CGIx, another event in Amsterdam, took place a month earlier, and perhaps cast a shadow on IMAGINA.

In the area of software programs, Softimage presented a beta version of Twister, a new renderer. Twister uses Mental Ray 2, and allows you to finalize a rendering without calculating the image, which is like IPR but with a much more reasonable wait time.

The biggest event as far as the industry was concerned was the first official European launching of MAYA. The presentation took place in the largest hall of the Loews Hotel. The Gold Room was full with a standing room only audience of 700 to 800 people. MAYA is the



***Tous Sur Orbite!* by Nícolas Gessner of Fantôme Animation. Image © Fantôme Animation, courtesy of IMAGINA.**

product of four companies, or ex-companies, that are leaders in 3-D animation: Alias, Wavefront, TDI and SGI. Briefly, it is an adjustable interface with some tool oriented objects, a programming language with scripts for repetitive tasks (MEL), an open program with Plug In Manager, an adjustable Hot Box accessible by keyboard, a new modeler (Artisan) and the use of links for construction animation. Chris Landreth just used the state-of-the-art system to make Bingo, a five minute film with several 3-D actors in order to push the program to its limits.

Orad presented its solutions for virtual studios to the video screen, but they had not installed a model that actually functioned yet. Their concepts have not yet managed to be utilized by the French television channels. The only channel that is equipped internally remains TF1.

The College of Arts and Crafts [ENSAM] presented an elevator which presented the infinitely small. The installation was composed of a booth equipped with a giant screen on the floor. The manipulation of controls permitted the booth to descend and simultaneously to penetrate into matter through the succession of images taken with microscopes and digital effects. The film, interfaced with the elevator, is a 3-D experience of the invisible. It was duly rewarded in the competition winning both the First place Pixel-INA Prize for Simulation/Visualization, and the Media Prize for the best European creation.

This year was Infogrames Entertainment's first time exhibiting at IMAGINA. The leading European publisher of programs for interactive video games bestowed the Creagina Prize for the encouragement of young talents to Samuel Tourneux for the film Mad Cow (Sup Info Com). Infogrames plans to develop new activities, perhaps films, in the future.

The Transarchitecture Exhibition was the first international exhibition focused on the theme of virtual space and the ideas of architecture via the new technologies. It presented different themes of theoretical research recently developed about the emerging world resulting from a new rapport of space and technologies. In envisioning this transfer into virtual space, the architect changes the tool and thus the culture. The spaces that he conceives logically make reference to systems internal in the computer.

Some 20 architects presented their research via the Internet or on CD-Rom. Their creations were printed out on a 12 foot square surface for each project. The exhibition was conceived by Odile Fillion and Michel Vienne.

SOS Fantôme

Georges Lacroix, president of the Fantôme Society, organized a press conference on March 6, to launch an appeal in the name of his enterprise. In effect, the different series developed by the society (the third season of Insektors, The Giraffes of Mordillo) did not receive proper budgets. No European bank wanted to invest in the 3-D sector, which is looked upon like a circus act. Representatives from the majority of 3-D companies were present to support a company as symbolic as Fantôme. Mr. Jacques Delmoly, from the Media program of the European Commission, intervened to specify that a study of this sector had been started. Representatives from the National Center for Cinematography (Ministry of Culture) were also present in the auditorium.

The real problem in this situation is that there really isn't a client anymore in France, aside from Canal+, that can co-produce programs based on new technology. Plenty of know-how and good plans exist, but there are too few partners ready to take the risks! There's no financial mechanism allowing businesses that know how to develop for themselves, to finance the second stage, production. Less than two years from the year 2000, and there was only one French television channel present at IMAGINA '98 (Canal+)! Do we have to move to another continent in order to show our work?

Fantôme is in danger of closing down, and sends out its SOS ... Contact Georges Lacroix via http://www.awn.com/fantome.

Thierry Mugler's Fashion Show

The great fashion designer Thierry Mugler discovered six months ago at SIGGRAPH the potential of new technologies for 3-D simulations. He proposed to the European company Kinetix, directed by Eric Lemarechal, to develop the concept of a virtual fashion show. (Kinetix also advertised Max 2 for the first time at IMAGINA.)

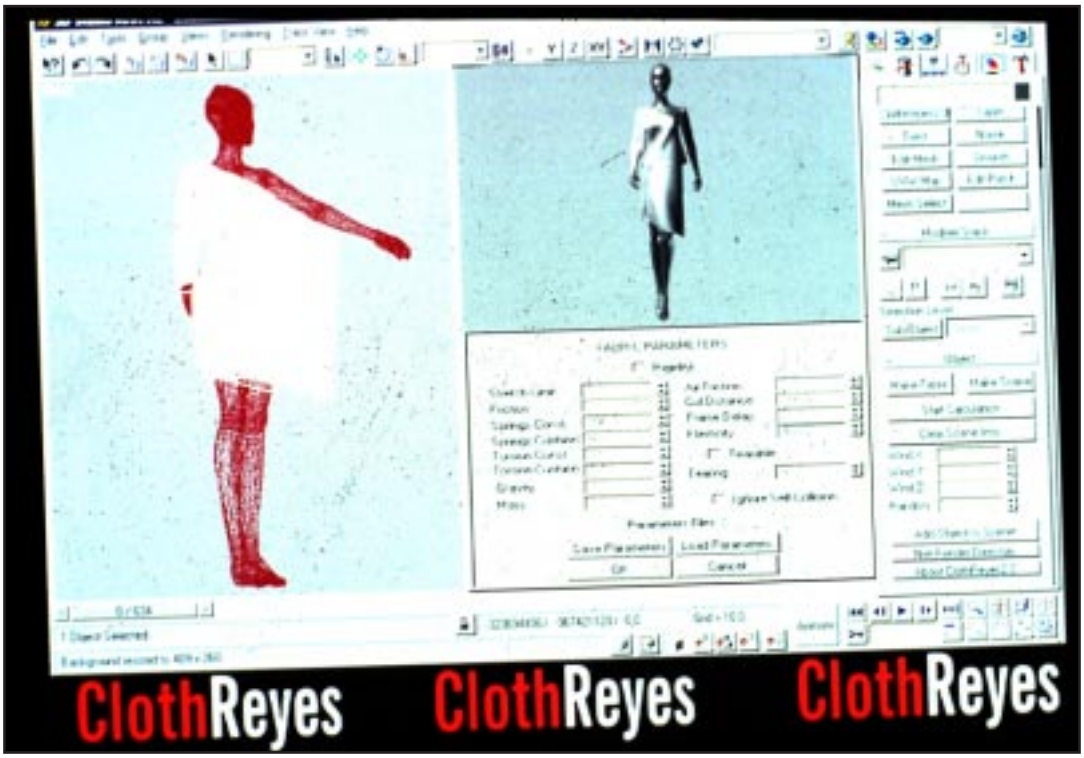
Several companies are associated with the project. REM Infografica provided its program Cloth Reyes, which consists of a program made to detect collisions that have been applied to cloth. The movement of the cloth can then follow the movements of the model with the proper movement of drapery. The movements of the model are captured with a Vicon optic system (infrared camera at 240 Hz), which marks in space the displacement of little markers that are visible in the infra-red spectrum. The 3-D modeling, animation and rendering are realized with 3D Studio Max2 on a digital computer.

I have to admit that even if the animation of the cloth is very near to reality, the charm of a living model, which we usually admire during such a presentation, has not yet been integrated into the programming! Various improvements are foreseen for the next SIGGRAPH, so let's dream on, and we'll see this summer.

The French Press Association

The French Press Association launched a 3-D Desk destined for broadcast on television. The fabrication of images are done on an O2 and an Octane with Alias Wavefront and Discreet Logic's Frost. Michel Leroy, the head of the department, announced that one news item would be made each day. The commercial distribution will be done by the intermediary WTN agency.

Along with launching the 3-D service by the Press Association, a panel discussion on the ethics and philosophical issues of image manipulation also took place. The panel



A model wearing a motion-capture apparatus and the Kinetix software configuration used for the Thierry Mugler fashion show. Image © Thierry Mugler/Kinetix, courtesy of IMAGINA.

discussed how an image should not be subjected to subtractions or additions in relationship to the original information. The manipulation of content must not become a travesty of reality when transmitted in large scale. Senator Claude Huriet, author of a report on this subject, extolled respect for ethics, education about reading such images, and education for the use of these tools by young people in the school system.

Mr. Senator Claude Huriet's "Report No. 169: Digital Images and the Virtual World: Techniques and Stakes for Society" (198 pages) is available for 45 Francs [U.S. $10.00] not including shipping, from the Parliamentary Office of Evaluation of Scientific Choices and Technologies, Espace librairie du Senat, 20 rue de Vaugirard, 75006 Paris, France.

The biggest event as far as the industry was concerned was the first official European launching of MAYA.

Regrettably, within the framework of the report no financial analysis of the 3-D animation sector has been made or study regarding the problems of development (cf. SOS Fantôme).

Special Effects Lectures

More and more films are using special effects and mixing 3-D and digital simulations. The stories are spectacular, but the effects remain inscrutable. They are transparent. The digital revolution permits a perfect integration. American and French studios collaborate quite regularly.

For *The Visitors II*, Mac Guff Ligne created the digital special effects with a program from Trukor. Buf Company worked on the 3-D special effects and the digitizing, the rendering to film was completed by the Duboi Company, while the digital matte-painting was done by Jean-Marie Vives.

The specialists in special effects present at IMAGINA were:

- Robert Legato, Digital Domain [USA], *Titanic.*
- Pitof, Duboi [France], *Alien Resurrection.*
- Christoph Hery, ILM [USA], *Spawn.*
- Rodolphe Chabrier, Mac Guff Ligne [France], *The Visitors II*, *Doberman.*
- Tim McGovern, Sony ImageWorks [USA], *The Ghost of the Darkness.*
- Arnaud Lamorlette, Buf Company [France], *Batman and Robin.*

Some of these films were in competition in the Special Effects category. *Titanic* won first prize, followed by *Alien Resurrection* and *The Fifth Element*. The quality of the films in competition was very impressive.

The Pixel-INA Prizes

The public voted for the prizes for nine categories. The Jury gave three prizes, and the sponsors offered five awards. More than 500 works were sent in for selection, from which 63 films were chosen for competition. *Geri's Game* by Jan Pinkava at Pixar received the Grand Prize IMAGINA '98 and the first Pixel-INA Prize for Fiction. This was a true actor's play, with astonishing expressions in this latest little gem from Pixar. One would love to see the rapid integration of these tools into our everyday programs!

Marie Paccou, director of *Un Jour*. Photo by Ron Diamond, © Animation World Network.

The second and third place prizes in the Fiction category were stories of skeletons. Good scripts, nice animation, but no problems with animating clothes or faces because there weren't any! They were: *Teaspoon* by Marc Thonon and Patrick Chereau, produced by Ecoutez Voir, and *Owzat* by Mark Brierley, produced by Aardman Animation. Aardman is making 3-D animation with Softimage. Will they be unfaithful to their clay?

The Category Schools and Universities was very impressive. The creativity and mastery of techniques made us realize that the younger generation is arriving with great talents. All the schools must be congratulated for the quality of their teaching. *Mad Cow*, directed by Samuel Tourneux from Sup Info Com, is a very good example, and won the First Prize. This hilarious animation brings our hero cow to Nirvana. Casimir passes by however, before she gets milked by a badminton racket! Where do you find ideas like that? The soundtrack is equally remarkable. Second prize went to *Migrations*, made by Constantin Chamski of Sup Info Com, and third prize went to *Rice Veves*, made by Stephane Keller of All-ENSAD.

In the Commercial category, *Perrier* made by Bruno Aveillan at

***Projet BW*, a computer animated film by an up and coming young group of artists who go by the name of Group BW. © Group BW.**

Duboi was also very funny. The advertisement Pastilles Vichy by Pierre Cofin at Ex Machina, was created entirely on 3DMax, and showed two wolves eating sheep lozenges!

In the Art category, the prize, along with a special Jury citation, went to Un Jour, created by Marie Paccou at 2001, with the 2-D software Tic Tac Toon. Second prize, with special mention for the best soundtrack, was won by U-Man by Julien Dajez, produced by Venus Productions and made at Mikros Image.

In the Category of Music Videos, the First Prize went to Pink made by Doug Nichol at Mikros Image. Yet another piece that presented us with a whirlwind of people digitally altered in a seamless fashion.

The narrative qualities and techniques of the better films have once again taken a leap forward. Completely digital productions let us imagine scenarios without limits.

Probing Conferences

The DVD conference was an opportunistic round-table two weeks before the launching of DVD ("DVD Attacks March 23, 1998 in France"). There are supposed to be seven French titles so far: The Fifth Element, Leon, Les Guignols de L'Info vol. 11 and vol. 12, Microcosmos, Children of Light, and Life is Beautiful. In the U.S., some 340,000 DVD players, and more than a million discs, of which 90,000 were Batman and Robin, were sold by the end of 1997. In short, if one wants to launch something successfully, the producers have to work together. Remember that France was the leading European country for the acceptance of the LaserDisc.

According to Frederic Genin (COAM), there are three groups of architects today:

1) The Users who want to have access to computer programs since digital simulation is not a tool of conception but more for visualization.

2) The Cyberthinkers, a group that appears to be opposed to this first group. They are the ground-breakers. It's a new generation that wants to go much farther than considering computers as merely tools.

3) The Rebels who believe the digital image brings nothing to conception. They believe by using digital synthesis too soon in the process of visualization, the architect takes real risks.

Architecture is currently in a period of change or at a turning-point. For the last three years, the Frank Gehry Agency (U.S.) has radically transformed the process of architectural conception by abandoning the traditional work of design. The Agency designs their projects directly in models. The elements of the model are then digitized in 3-D with an electromagnetic stylus in the Catia program. Jim Glyph presented the concept of the Guggenheim Museum at Bilbao, where the computerized procedure was pursued right through to the use of digital document files controlling a laser to cut the stones and the metallic elements. The construction seems a bit like a giant mechano.

Jim Glymph thinks that the new technologies will permit the architect to regain power. The dig-

ital tool extends the control of the architect into the process of building. 3-D models allow him to make paper excursions, models and then prefabricated elements with a precision of two to three millimeters.

The narrative qualities and techniques of the better films have once again taken a leap forward.

Other examples of digital realizations by architects were presented as well. For instance, The Water Pavilion in Rotterdam is made up of two different interactive pavilions, conceived simultaneously by two architects, Kas Oosterhuis and Lars Spuybroek from the Nox Group. The Pavilion of Salt Water is a building animated in real time by information collected from the marine environment. Outside details modify the sound and light environment of the interior space. The Fresh Water Pavilion is a concept of liquid architecture where the traditional spatial landmarks disappear. The shell of the building is half buried with no reference to horizontal or vertical. Sensors alter the light.

We also saw a documentary made by Odile Fillion about the Paperless Studio at Columbia University (New York). Bernard Tschumi created this studio in 1994, equipped with Silicon Graphics terminals and animation software like Softimage.

Architectural Agencies are equipping themselves more and more with 3-D tools. The price of equipment is lowering very nicely as well. Today for less than U.S. $10,000 an agency can acquire a Dell computer with an Open GL card, 3D Studio Viz, Photoshop, a scanner and a graphics system. For twice that amount, there is a high-end system. The true cost is humane: $60,000 a year. The question then is more knowing how architecture can be profitable with such an investment, and if a business owner should create a new job or train one of their current collaborators? The stakes are important because in two years these tools will be widely distributed. With the 64 bit processors, they will permit one to work in real time. Architects have to assimilate this know-how quickly.

Traditional tools do offer some competition, like vendors who put their products on-line and communicate thanks to tools like VRML. Architects who haven't until now had access are going to need to communicate on a large scale, that is, sell their projects on line. They have to get ready for that. Sites for architecture are going to be created. A new forum is coming thanks to Virtual Studios of Architecture (AVA), where many independent architects will be able to regroup in order to collaborate and share their work. Independents are thereby going to multiply their capacity to work, calculate, and be able to get their work known.

In conclusion, the 3-D terminal for architecture is a real gamble for the short and medium term. The architect is also going to have to learn to construct virtual spaces: shopping malls, forums, or spaces favorable for virtual installations.

Innovations

A virtual reality installation using the immersion process CAVE was presented at the Canal+ booth. Maurice Benayoun's creation utilized an Onyx 2, using 3-D glasses, permits the user to take photos in order to obtain a souvenir of this virtual experience.

Worldskin puts you in a situation that attempts a desperately aggressive effacement of the collective memory. Worldskin is safari photos of a world at war. Armed with a camera, we wander through a wartime landscape. Images of soldiers, wagons, bodies and houses, devastated in the sonic universe of combat, unfold before us.

With such a varied and vast amount of information presented at IMAGINA '98 it was a whirlwind three days, that was interesting and stimulating. The 18th IMAGINA will be held again in Monaco, February 3-5, 1999. A new Palais des Congrès will be constructed over the next two years; a virtual forum for the year 2,000 and we will be there.

A list of the IMAGINA '98 award-winning films is included in this issue.

Stéphane Singier is the director of Paris' Z.A. Productions. Since 1987, the studio has won more than 20 international prizes and has become known as one of the most creative in the field of digital simulation with such 3-D series as The Quarx. He is also a consultant on new imaging technologies and a member of the Administrative Council of CARTOON, a media council of the European Commission, where he represents France. He is also a member of CST and AFCA and was formerly vice president of the Union of Animation Producers (SPFA).

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

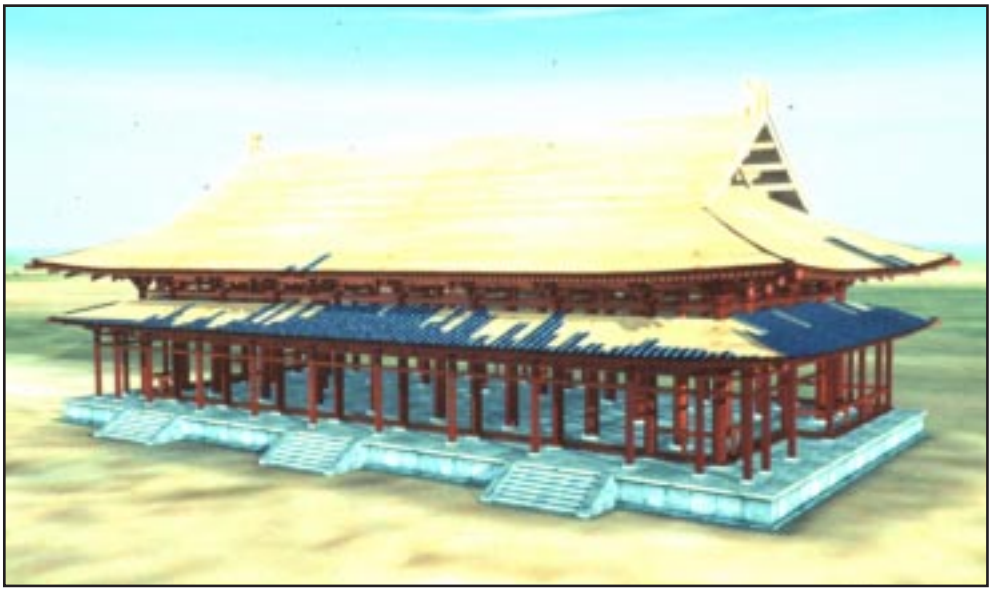
IMAGINA '98, le numérique integral

par Stéphane Singier

IMAGINA tenait sa 17ème édition du 4 au 6 Mars 1998 à Monaco. Le thème de la manifestation cette année est "le numérique intégral". Des créatures virtuelles aux effets spéciaux pour le cinéma, du Web à la télévision, le tout numérique arrive à grand pas. 6000 professionnels des nouvelles technologies de l'images: animation 3D, compositing numérique, jeux vidéo, artistes, réalisateurs, producteurs, journalistes, éditeurs et distributeurs de logiciels ont participé à cette grande messe de trois jours.

En 1998, la coordination générale de la manifestation a été confiée à Monsieur Jean-Michel Blottière. Les coprésidents sont Messieurs Philippe Queau (UNESCO) et Bernard Stiegler (INA).

Un entraînement de marathonien était recommandé pour suivre la diversité des conférences, des projections et des fêtes. Les journées des passionnés des nouvelles images commençaient à 10 heures, pour se terminer vers les 3 ou 4 heures du matin.



Reconstruction CAO de l'architecture traditionnelle japonaise par Taisei Corporation. Image © Taisei Corporation, crédit IMAGINA.

L'exposition industrielle

57 exposants se sont réunis sous d'immenses chapiteaux blancs (5.000 m2) sur le port de Monaco. L'exposition est située sur le quai au niveau de la célèbre grande chicane des courses automobiles de F1.

Cette année les fabriquants de stations, mis à part Digital, ont brillé par leur absence. On imagine que Silicon Graphics ne souhaitait pas présenter des stations en fin de vie (O2, Octane) et attend le Siggraph pour lancer ses nouvelles stations Pentium fonctionnant sous NT. Le bruit court que le prix d'entrée tournerait aux alentours de 5 à 6.000 $! Silicon envisagerait d'orienter son entrée de gamme vers le marché de masse ... Le positionnement se ferait par rapport à Dell, Compaq ou HP. SGI était quand même représentée par le prêt de stations notamment des Onyx 2.

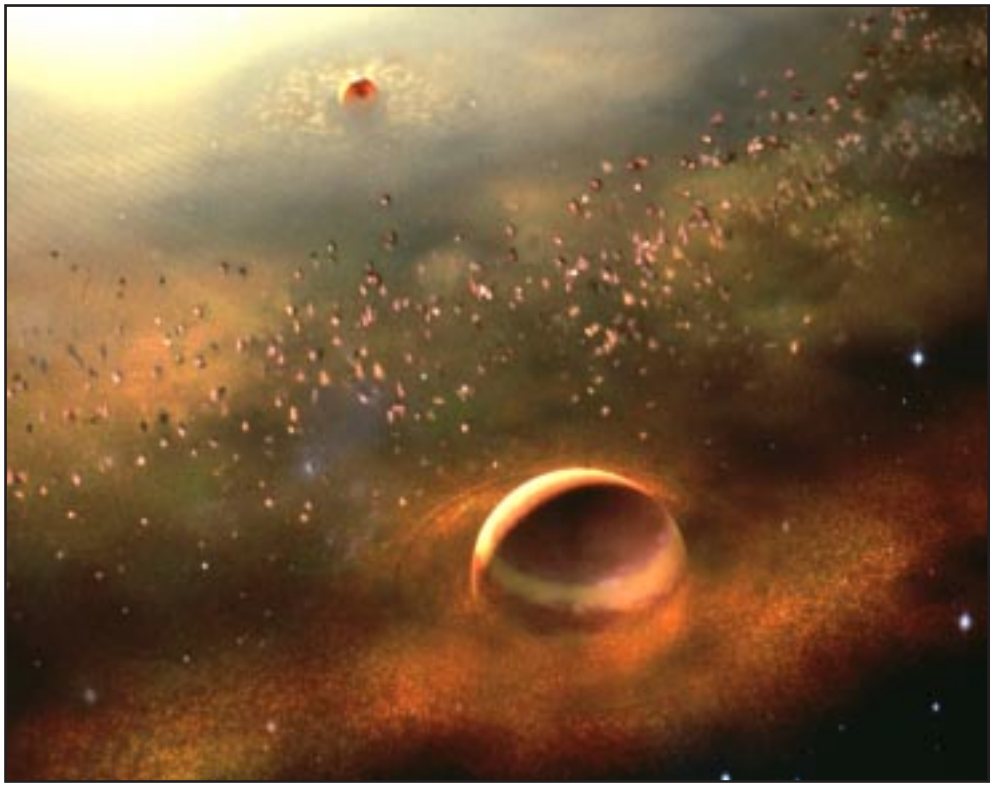
Un entraînement de marathonien était recommandé pour suivre la diversité des conférences, des projections et des fêtes.

Intergraph, très présent l'année dernière avec un Render Farm de 10 x 4 processeurs sous réseau ATM, était également absent. Le CGIx d'Amsterdam tenu un mois avant a peut être aussi fait de l'ombre à Imagina?

Pas de grandes nouveautés pour le hardware. Minolta présentait un digitaliseur 3D : le VI 700 par triangulation laser sous la forme d'un boitier portable.

Du coté des logiciels, Softimage présentait une version béta de Twister, le nouveau rendu. Twister utilise Mental Ray 2 et permet de finaliser un rendu à partir d'une image calculée comme le permettait IPR mais dans des délais beaucoup plus raisonnables.

Le plus grand événement, coté industrie, était le premier lancement officiel à Monaco de MAYA. La présentation se déroulait dans le plus grand salon de l'hôtel Loews. La Salle d'Or était pleine, avec même une partie de public debout (700 à 800 personnes). MAYA, c'est le bébé de quatre sociétés (ou ex-...) leaders de l'animation 3D :



***Tous Sur Orbite!* de Nícolas Gessner, Fantôme Animation. Image © Fantôme Animation, crédit IMAGINA.**

Alias, Wavefront, TDI et SGI. C'est en quelques mots : une interface paramétrable avec des outils orientés objets, un langage de programmation de scripts pour les taches répétitives (MEL), un logiciel ouvert avec Plug in Manager, une HotBox paramétrable accessible par une touche clavier, un nouveau modeleur (Artisan), l'utilisation de links pour construire l'animation. Un souvenir de Explorer (SGI) ... Bref, l'état de l'art pour l'animation de personnages. Chris Landreth réalise actuellement Bingo, un film de 5 minutes avec plusieurs acteurs 3D afin de pousser le logiciel vers ses limites.

Orad présentait ses solutions de studios virtuels sur écrans vidéo, mais n'en avait pas installé un en fonctionnement. Ces concepts n'arrivent pas à s'imposer actuellement dans les chaînes de télévision françaises. La seule chaîne équipée en interne restant TF1.

L'Ecole Supérieure des Arts et Métiers (ENSAM) présente un ascenseur pour pénétrer dans l'infiniment petit. L'installation est composée d'une cabine équipée au sol d'un écran géant. La manipulation des commandes permet à la cabine de descendre et simultanément de pénétrer dans la matière par la vision d'une succession d'images prises au microscope et truquées numériquement. Le film interfacé avec l'ascenseur à matière est Relief de l'invisible. il a été récompensé dans le cadre de la compétition : 1er Prix Pixel INA Simulation / Visualisation et Prix MEDIA de la meilleure création européenne.

C'est la première participation avec stand d'Infogrammes Entertainement, à Imagina. Le leader européen de l'édition de programmes de jeux vidéo interactifs a décerné le prix Créagina pour l'encouragement des jeunes talents à Samuel Tourneux pour le film Vache folle (Sup Info Com). Infogrammes projette de développer de nouvelles activités, peut être le cinéma, à suivre ...

L'exposition transarchitecture: Première exposition internationale organisée sur le thème de l'espace virtuel et des perspectives ouvertes à l'architecture via les nouvelles technologies. Elle présente les différents thèmes de recherche théorique développés sur le monde émergent, résultant d'un nouveau rapport de l'espace et des technologies. En envisageant son transfert dans l'espace virtuel, l'architecte change d'outil et donc de culture. Les espaces qu'il conçoit font logiquement référence aux systèmes internes de l'informatique. Une vingtaine d'architectes ont adressé leurs recherches par internet ou par CD Rom. Leurs créations ont été imprimées sur une surface de 4 m2 par projet.

L'exposition est conçue par Odile Fillion et Michel Vienne .

SOS Fantôme

Georges Lacroix, Président de la société Fantôme, organisait une conférence de presse le 6 Mars, pour lancer un appel au nom de son entreprise. En effet, les différents projets de séries développés par la société (3ème série d'Insektor, Les Girafes de Mordillo, ...) n'ont pas bouclés leur budget. Aucune banque européenne n'investit dans le secteur de la 3D (considéré comme un secteur de saltimbanques). Des représentants de la majorité des entreprises 3D étaient présents pour soutenir une société aussi emblématique que Fantôme. Monsieur Jacques Delmoly, du programme Media de la Commission Européenne, est intervenu pour préciser qu'une étude sur le secteur était engagée. Des représentants du Centre National de la Cinématographie (Ministère de la Culture) étaient également présents dans la salle.

Le vrai problème de cette situation, c'est qu'il n'y a plus de client en France actuellement en dehors de Canal+ pour coproduire les programmes à base de nouvelles technologies. Il existe un très bon savoir faire, de bonnes formations, mais trop peu de partenaires prêt à prendre des risques ! Il n'existe pas de mécanisme financier permettant aux entreprises qui ont su se développer, de financer leur deuxième stade. A moins de deux ans de l'an 2000, il n'y avait qu'une seule chaîne française présente à Imagina '98 (Canal+) ! Devrons-nous changer de continent pour pouvoir monter nos projets ? La société risque de fermer et lance son SOS ... Contact Georges Lacroix: http://www.awn.com/fantome.

Le défilé de mode de Thierry Mugler

Le grand couturier Thierry Mugler a découvert au Siggraph il y a 6 mois les possibilités des nouvelles technologies de simulation 3D. Il proposa à l'équipe européenne de Kinetix dirigée per Eric Lemaréchal de développer le concept de défilé virtuel. (Kinetix commercialise Max2 pour la première fois à Imagina).

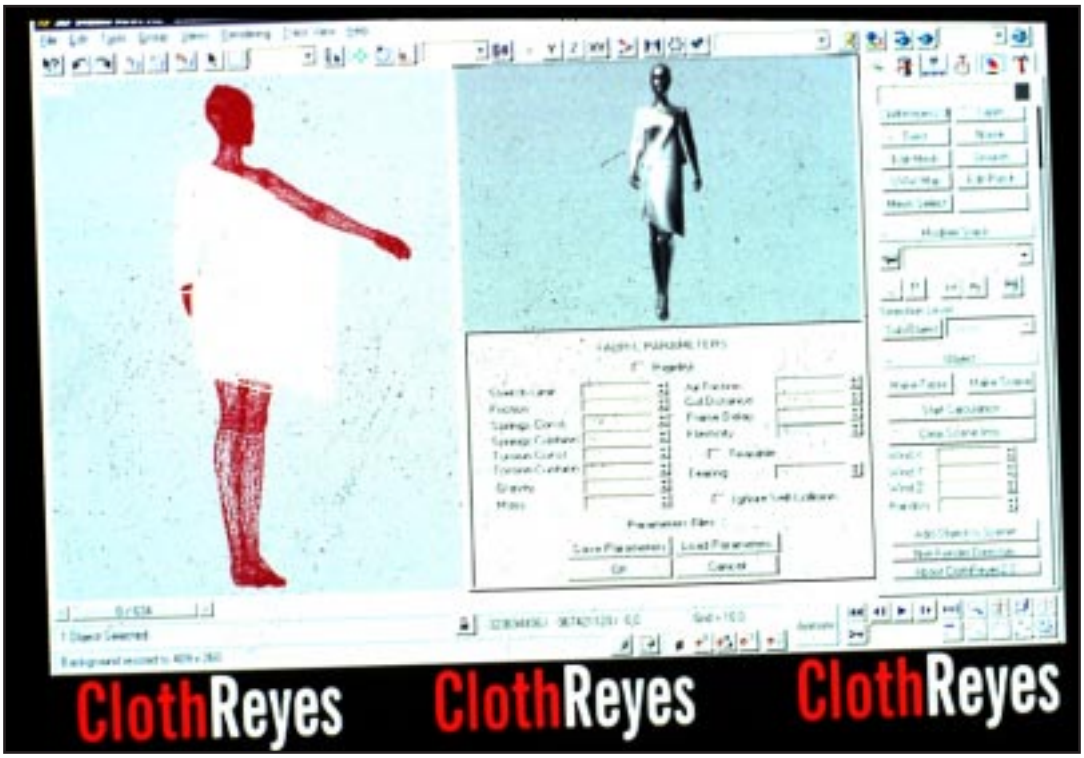
Plusieurs sociétés se sont associées au projet. REM Infogràfica a apporté son logiciel Cloth Reyes. Il s'agit d'un logiciel de détection de collision appliqué au tissu. Le mouvement du tissu peut suivre celui du mannequin avec la gestion des ondulations du drappé. Les mouvements du mannequin sont capturés avec un système optique Vicon (caméra infra rouge à 240 Hz), qui repère dans l'espace les déplacements de petits capteurs (marqueurs) très visible dans le spectre infra rouge. La modélisation, l'animation et le rendu sont réalisés avec 3D Studio Max2 sur station Digital.

Je dois avouer que même si l'animation du tissu se rapproche très près de la réalité, le charme du mannequin bien réel que nous pouvions admirer pendant les présentations n'a pas été encore intégré dans le logiciel ! Des améliorations sont prévues pour le prochain Siggraph, alors rêvons et rendez-vous cet été.

Agence France Presse

Diffusion de sujets d'actualité en images de synthèse 3D: L'AFP lance un desk 3D à destination des chaînes de télévision. La fabrication des images est réalisée sur une O2 et une Octane sous Alias Wavefront et Frost de Discreet Logic. Michel Leroy, responsable du département, annonce la fabrication d'un sujet par jour. La commercialisation sera effectuée par l'intermédiaire de l'agence d'images WTN.

En parallèle du lancement du service 3D AFP une table ronde sur l'infoéthique a permis de mieux cerner les problèmes déontologiques : l'image ne doit subir



Un mannequin portant l'équipement capteur de mouvements, restitués avec le logiciel d'animation 3D Kinetix pour le défilé de mode Thierry Mugler. Image © Thierry Mugler/Kinetix, crédit IMAGINA.

aucun ajout ou retrait par rapport à l'information originale. La schématisation du contenu ne doit pas travestir une réalité transmise à grande échelle. Le Sénateur Claude Huriet, auteur d'un rapport sur le sujet prône le respect d'une éthique, la formation à la lecture de ces images, ainsi que la formation à l'utilisation de ces outils, des jeunes par le système scolaire.

Rapport N°169 : Images de synthèse et monde virtuel : techniques et enjeux de société, Auteur : Monsieur le Sénateur Claude Huriet,198 pages, Office parlementaire d'évaluation des choix scientifiques et technologiques, Espace librairie du Sénat, 20 rue de Vaugirard 75006 Paris / France, 45 FF hors frais de port.

Le plus grand événement, coté industrie, était le premier lancement officiel à Monaco de MAYA.

Nous regrettons qu'aucune analyse financière du secteur n'ait été réalisée dans le cadre du rapport et mette en avant les problèmes de développement (cf. SOS Fantôme)

Conférence effets spéciaux

De plus en plus de films utilisent des effets spéciaux mêlant 3D et trucages numériques. Les scénarii sont spectaculaires mais les effets deviennent indécelables. Ils sont transparents. La révolution du numérique permet une intégration parfaite. Les studios américains et français collaborent régulièrement.

Pour les Visiteurs II, Mac Guff Ligne a réalisé les effets spéciaux numériques avec le logiciel maison Trukor, Buf Compagnie a travaillé sur les effets spéciaux 3D, la numérisation et la sortie film ont été assurées par la société Duboi et les Matte-painting numériques par Jean-Marie Vivès.

Les spécialistes (alchimistes) en effets spéciaux présents étaient :

- *Robert Legato / Digital Domain [USA] / Titanic,*
- *Pitof / Duboi [France] / Alien : La résurection,*
- *Christophe Héry / ILM [USA] / Spawn,*
- *Rodolphe Chabrier / Mac Guff Ligne [France] / Les Visiteurs II, Doberman,*
- *Tim Mc Govern / Sony Pictures ImageWorks [USA] / The Ghost and the Darkness,*
- *Arnaud Lamorlette / Buf Compagnie [France] / Batman et Robin.*

Certains de ces films étaient en compétition dans la catégorie effets spéciaux. Titanic a obtenu le 1er Prix suivi de Alien : La résurection et de 5ème élément. La qualité des films en compétition était impressionnante.

Les prix Pixel-INA

Le public vote pour l'attribution des prix pour 9 catégories. Le jury attribue 3 prix et les partenaires offrent 5 récompenses. Plus de 500 oeuvres envoyées pour la sélection, 63 films en compétition.

Geri's game de Jan Pinkava/ Pixar, a reçu le Grand Prix IMAGINA '98 et 1er Prix Pixel INA Fiction. Un véritable jeu d'acteur, des expressions époustouflantes dans ce dernier petit bijou de chez Pixar où nous oublions la technique... On aimerait quand même voir l'intégration de ces outils rapidement dans nos logiciels quotidiens ! ! !

Les deux autres prix de la catégorie fiction étaient des histoires de squelettes... De bons scénarii, de belles animations mais aucun problème d'animation de vêtements ou de visages, il n'y en a pas ! Teaspoon de Marc Thonon et Patrick Chereau produit par Ecoutez Voir. Owzat de Mark Brierley produit par Aardman Animation. Ahhh ! Aardman se met à la 3D avec Softimage. Nick Park (Wallace & Gromit, The wrong trousers, Creature Comforts, ... et bientôt un long métrage) fera t'il des infidélités à la pâte à modeler ?

Marie Paccou, la réalisatrice de *Un Jour*. Crédit Ron Diamond, © Animation World Network.

La catégorie Ecoles et Universités était très impressionnante. La créativité et la maîtrise des techniques nous permettent de découvrir que la jeune génération va arriver avec de grands talents. Il faut féliciter tous les Centres de formation pour la qualité de leurs enseignements. Vache folle réalisé par Samuel Tourneux de Sup Info Com en est un très bon exemple avec le 1er Prix. Une animation délirante qui fait monter au nirvana notre Vache ... héros. Casimir passe par là, avant qu'elle se fasse traire par une raquette de babington ! Mais où vont-ils trouver des idées pareilles ? La bande son est également remarquable. 2ème Prix : Migrations réalisé par Constantin Chamski de Sup Info Com, 3ème Prix : Rice veves réalisé par Stéphane Keller de All-ENSAD.

***Projet BW*, film d'animation 3D réalisé par un groupe de jeunes artistes qui monte, le Groupe BW. © Group BW.**

Catégorie Publicité, Perrier réalisée par Bruno Aveillan chez Duboi est tout aussi délirante. A noter la Pub Pastilles Vichy de Pierre Cofin chez Ex Machina entièrement réalisée sous 3DS Max avec ses 2 loups mangeant des moutons pastilles !

Catégorie Art, 1er Prix et mention spéciale du jury : Un jour, réalisé par Marie Paccou chez 2001 avec le logiciel 2D Tic Tac Toon. 2ème Prix et mention de la meilleure bande sonore CST : U-Man, de Julien Dajez produit par Vénus Production et réalisé chez Mikros Image

Catégorie Vidéo Clip, 1er Prix : Pink réalisé par Doug Nichol chez Mikros Image également nous présente un tourbillon de personnages truqués numériquement de façon invisible.

Les qualités narratives et techniques des meilleurs films ont encore franchi un pas cette année. Le numérique intégral, nous laisse imaginer des scénarii sans limite ...

Les conferences

Rencontre DVD: Table ronde opportuniste à deux semaines du lancement du DVD (DVD Attacks le 23 mars 1998 en France). Il doit exister 7 titres français à ce jour ... : Le cinquième élément, Léon, Les Guignols de l'info v. 11 et v. 12, Microcosmos, Les enfants de Lumière et La vie est belle. Sur le territoire US, 340.000 lecteurs vendu fin 97 et plus d'un million de disques (+ de 90.000 pour Batman et Robin). Bref, si l'on veut que le lancement réussisse, il faut que les éditeurs se mobilisent. Pour mémoire la France est le premier pays en Europe pour le Laserdisc.

Rencontre architecture: Constat de l'existence, d'après Frédéric Genin (COAM), de 3 groupes d'architectes :
1/ Les utilisateurs. Ceux qui veulent avoir accès aux logiciels. L'image de synthèse n'est pas un outil de conception, mais plus de visualisation.
2/ Une population en apparence opposée au 1er groupe : Les Cyberpenseurs, défricheurs de piste, c'est une nouvelle génération qui veut aller plus loin que de considérer simplement l'outil.
3/ Les réfractaires. L'image de synthèse n'apporte rien à la conception. En s'engageant très tôt dans un processus de visualisation, l'architecte prend des risques.

Transarchitecture : période de mutation en cours. On révèle des pistes ouvertes afin de comprendre la ou les directions. La technologie précède l'image. La profession vit une époque charnière (Odile Fillion). Depuis 3 ans l'agence de Frank Gehry (USA) a radicalement transformé le processus de conception architecturale en délaissant le travail traditionnel du dessin, pour élaborer directement ses projets en maquettes. Les éléments de maquettes sont numérisés en 3D avec un stylet électromagnétique dans le logiciel Catia. Jim Glymph présente la conception du Musée Guggenheim de Bilbao, où la procédure informatique s'est poursuivie jusqu'à l'utilisation des fichiers numériques pour découper au laser les pierres ou les éléments de l'ossature métallique. La construction s'apparente à un mécano géant.

Jim Glymph pense que les nouvelles technologies permettront à l'architecte de reprendre le pouvoir. L'outil étend le contrôle de l'architecte dans le processus de fabrication. Les modèles 3D permettent

de réaliser les sorties papier, les moules et ensuite les éléments préfabriqués avec une précision de 2 à 3 millimètres.

Exemples de réalisations d'autres architectes :

Le Water pavilion de Rotterdam est constitué de deux pavillons interactifs différents, conçus simultanément par deux architectes : Kas Oosterhuis et Lars Spuybroek du groupe Nox. Le "Pavillon de l'eau salée" est un bâtiment animé en temps réel par les informations recueillies dans l'environnement marin. Les données modifient l'environnement sonore et lumineux de l'espace intérieur. Le "Pavillon de l'eau fraîche" est un concept d'architecture liquide où les repères spatiaux traditionnels disparaissent. L'enveloppe à demi enterrée du bâtiment n'a aucune référence horizontale ou verticale. Des capteurs animent la lumière, la vapeur.

Les qualités narratives et techniques des meilleurs films ont encore franchi un pas cette année.

Projection d'un documentaire réalisé par Odile Fillion sur le Paperless Studio de Columbia University (NY). Bernard Tschumi a créé en 1994 cet atelier équipé de stations Silicon Graphics et de logiciels d'animation comme Softimage.

Les agences d'architectures s'équipent de plus en plus d'outils 3D. Le prix des équipements a très nettement baissé. Aujourd'hui pour moins de 50.000 FF une agence peut acquérir une station Dell avec une carte Open GL, 3D Studio Viz, Photoshop, un scanner et une tabette graphique. Pour le double elle dispose d'un équipement haut de gamme. Le véritable coût est humain : 300.000 FF / an. La question est donc plus de savoir comment l'architecte peut rentabiliser un tel investissement et si il doit créer un nouveau poste ou former un de ses collaborateurs ? L'enjeu est important car dans deux ans ces outils seront largement diffusés et avec les processeurs 64 bits permettront de faire du temps réel. Les architectes doivent assimiler rapidement ce savoir faire.

Les concurrents traditionnels comme les pavillonneurs mettront leurs produits en ligne et communiqueront grâce à des outils comme le VRML. Les architectes qui n'ont jusqu'à maintenant pas eu accès à la publicité vont devoir communiquer à grande échelle, voir vendre leurs projets en ligne. Ils doivent s'y préparer.

Des sites sur l'architecture vont se créer. Une nouvelle forme d'exercice va arriver grâce aux Ateliers Virtuels d'Architectures (AVA), où plusieurs architectes indépendants vont pouvoir se regrouper afin de collaborer et d'échanger leur travail. Les indépendants vont multiplier leur capacité de travail, de calculs et pouvoir les diffuser.

En conclusion le poste 3D en agence d'architecture est un véritable enjeu à court et moyen terme. L'architecte va également construire des espaces virtuels : galerie marchande, forum, ou des lieux propices aux installations virtuelles.

Innovations

WorldSkin: Une installation de réalité virtuelle utilisant le procédé d'immersion CAVE était présentée sur le stand de Canal+. La réalisation de Maurice Benayoun tournait sur une Onyx 2, utilisait des lunettes pour une vision en relief et permettait de prendre des photos afin de conserver une trace de cette expérience virtuelle.

WorldSkin est une mise en situation du visiteur dans une tentative désespérément agressive d'effacement de la mémoire collective. WorldSkin est un safari photo au pays de la guerre. Armé d'un appareil photo, nous déambulons dans un paysage de guerre. Images de soldats, de chars, de corps et de maisons dévastées dans un univers sonore de combat.

La 18ème édition d'Imagina aura lieu les 3, 4 et 5 Février 1999. La principauté de Monaco va réaliser un nouveau Palais des Congrès dans 2 ans : Le Forum virtuel de l'an 2000.

Le Palmares d'Imagina '98 est inclus dans ce numero.

Stéphane Singier participe en 1987 à la fondation de Z.A à Paris. Ce studio qu'il dirige est devenu l'un des plus créatifs en matière d'images de synthèse. En dix ans, ses productions ont obtenu plus d'une vingtaine de prix internationaux, comme la série 3D " Les Quarxs ". Il est consultant sur les nouvelles technologies de l'image. Membre du Conseil d'Administration de Cartoon (programme MEDIA de la Commission européenne), où il représente la France. Ancien Vice Président du Syndicat des Producteurs de Films d'Animation (SPFA), Membre de la CST et de l'AFCA.

Note: Les lecteurs peuvent contacter les collaborateurs d'*Animation World Magazine* en envoyant un e-mail à editor@awn.com.

MILIA 1998: The Key Points

by Anne-Marie Meissonnier

"There is more and more television in the web and more and more computer in television," said Alain Le Diberder, Director of New Programs for Canal + and President of Canal + Multimèdia.

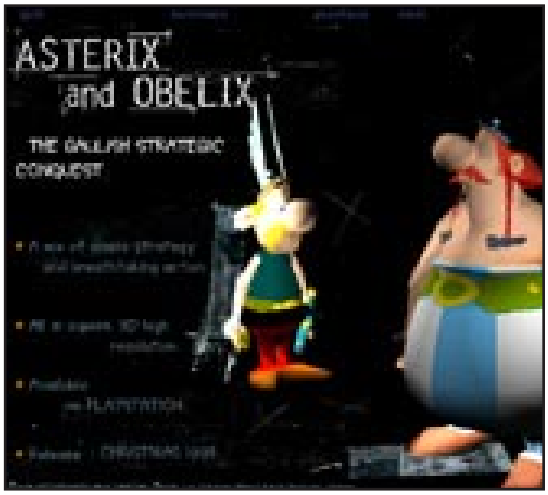
That's why I, a representative from France 3's Children's Programs Department, went to Cannes to explore the multimedia jungle. After five years, let's discuss the general trends we can notice at MILIA.

Everyone Has A Specialty

Each interactive program creator has chosen his own field and specializes in it. Those who create cultural products do it exclusively and constantly improve their know-how and the way to make production efficient and fruitful. This also applies to encyclopedia and language teaching products, games, educational programs and children's programs.

Everybody Is Imitating

There is an incredible number of cultural programs, games and educational programs on Egypt, the Middle Ages, discovery trips and the Second World War. Everyone is convinced that he has found an outstanding idea...



An *Asterix and Obelix* game will be available in time for the 1998 holiday season. © Infogrames Multimedia.

Poor Children, I Mean Those Under Eight

Since parents buy most programs, and even keeping in mind that they are mostly games for their children, they usually seek games which are educational. If children are faced with educational programs even out of school...I wish they could just go for a bicycle ride outside. Fortunately, there are a few exceptions, because some houses have a good editorial policy. Dorling Kindersley, for example, edits programs which are interesting for their content, as well as for their general presentation.

***Heart of Darkness* will be available for PC platforms in summer 1998. © Infogrames Multimedia/1998 Amazing Studio.**

Each interactive program creator has chosen his own field and specializes in it.

Can an Animation Program Be a Successful CD-Rom?

There are numerous adaptations between the mediums which are more or less successful. Some CD-Rom programs come from animation programs which are themselves taken from comics. Most of the well known adaptations to CD-Rom have met with success because they feature famous animated characters. At MILIA, animation producers and CD-Rom pro-

***Pilgrim*, another Infogrames title, is currently available. © Infogrames Multimedia/Anne Carrière Multimédia/1997 Arxel Tribe.**

ducers met together and it became clear that they do not understand each other. It is understandable since both of their professions and knowledge are distinct. Why should a CD-Rom producer pay for the rights to exploit one or several cartoon heroes, especially if they are not notorious yet? However, there is a mutual fascination that opens the way to future collaboration. In fact, someone who has an understanding of both medias will be a potential leader in this market.

Why should a CD-Rom producer pay for the rights to exploit one or several cartoon heroes, especially if they are not notorious yet?

On the Internet

Groups of web surfers will meet on sites with similar content. Others will continue to surf freely to satisfy their curiosity. Those who do not want to waste time will subscribe to specialized sites. A web site such as Info Kids has an exhaustive program schedule and is like a daily newspaper with regular columns and discussion groups where kids can talk about their hobbies and shared interests.

The Evolution of Web Graphics

Young independent creators are exploring alternative textures, graphics and page configurations. During the "Zapping the Web and New Media" evening, I was attracted by an original web page concept which offered multiple images. At the bottom of the screen, an image which looked like a 35mm film was rolling by offering even more images, while at the center of the screen another group of icons increased our choices even further.

Digital and Interactive Television

Every digital channel (CANAL + SATELLITE and TPS) is developing interactivity in a specific way.

The public can easily be identified because he is a subscriber, thus:

- *He can ask for more information about an advertisement by pressing a button on his remote control.*
- *He can compare how information is broadcasted simultaneously on different channels. For example, reports on the Olympic Games or late breaking news can be compared and viewed at the same time.*
- *He can be offered services like banking or stock exchange data, games, cybershopping - all by pressing his remote control!*

All of these opportunities offer new perspectives about the relationships between a channel and its' subscribers.

The development of new technologies will deeply change the traditional relationships between broadcasters and their audiences...

In Closing...

Attending MILIA is an opportunity for television professionals to learn about the trends of the future. I was very interested by the new possibilities of dialogue between channels and their audience. The development of new technologies will deeply change the traditional relationships between broadcasters and their audiences and generate new kinds of communication that we cannot completely forecast yet.

Anne-Marie Meissonnier is artistic consultant of the Children's Programs Department of FRANCE 3. There she is specifically in charge of the co-productions and supervises the entire production process of the predominately animated programs initiated by the Department.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

MILIA 1998

par Anne-Marie Meissonnier

"Il y a de plus en plus de télévision dans le web , et de plus en plus d'informatique dans la télévision." -Alain Le Diberder, Directeur des Nouveaux Programmes de Canal + et Président de Canal + Multimédia.

Voilà pourquoi une conseillère de Programmes de l'Unité Jeunesse France 3 est venue à Cannes explorer la jungle du multimédia. Après cinq années, que voyons nous?

Chacun sa spécialité
Chez les créateurs de programmes interactifs nous constatons une spécialisation. Ceux qui créent des produits culturels le font presque exclusivement et de mieux en mieux. Idem pour les encyclopédies, l'apprentissage des langues, les jeux, les programmes éducatifs et les programmes pour enfants. Si les spécialisations se stabilisent, les savoir faire s'améliorent.

Tout le monde copie tout le monde
On ne compte plus les programmes (culture, jeu, éducation, etc.) qui ont pour thème l'Egypte, le Moyen-Age, les voyages découverte, et la seconde guerre mondiale; chacun croyant tenir l'idée originale.

Le jeu *Asterix et Obelix* sera disponible pour Noël 1998. © Infogrames Multimedia.

Pauvres enfants *(Je pense ici aux enfants de moins de 8 ans)*
Comme ce sont les parents qui achètent les programmes, même sous une forme ludique, il est bien rare qu'on ne cherche pas à faire apprendre quelque chose à l'enfant. S'il est poursuivi, même en dehors de l'école par les programmes éducatifs, je souhaite vivement pour l'enfant qu'il sache faire du vélo...

Heureusement, il y a des exceptions qui ne sont pas dues au hasard, mais à une politique éditoriale de qualité issue de l'édition. Je pense notamment aux programmes de la société Dorling Kindersley. Programmes intéressants tant par le contenu que par la forme.

***Heart of Darkness* pour plateforme PC sera disponible l'été 1998. © Infogrames Multimedia/1998 Amazing Studio**

On ne voit pas pourquoi un producteur de C.D Rom payerait pour exploiter un ou plusieurs personnages de dessin animé, surtout s'ils n'ont pas encore de notoriété

Existe-t-il une vie en Cd-Rom apres la vie en dessin animé?
Il existe de nombreuses adaptations plus ou moins réussies. Certains programmes sont nés après l'adaptation d'une bande dessinée en

***Pilgrim*, un autre produit Infogrames est actuellement sur le marché. © Infogrames Multimedia/Anne Carrière Multimédia/1997 Arxel Tribe**

dessins animés, puis en C.D-Rom. Les exemples connus sont surtout dus à la notoriété des personnages qui continuent à exister sous cette forme.

Les tables rondes réunissant à la fois des producteurs de dessins animés et des producteurs de C.D Rom ont mis en évidence une grande incompréhension mutuelle. Cela paraît assez logique car les concepts et les savoir faire mis en oeuvres sont différents. En effet on ne voit pas pourquoi un producteur de C.D Rom payerait pour exploiter un ou plusieurs personnages de dessin animé surtout s'ils n'ont pas encore de notoriété. Toutefois il existe une fascination mutuelle qui laisse penser que des ententes demeurent possibles. C'est, je pense, un concepteur qui aura les deux savoir faire qui remportera le jackpot.

Internet

Les internautes vont se regrouper autour de leur centre d'intérêt. Les curieux continueront à faire "leur marché" gratuitement en vagabondant. Les internautes pressés s'abonneront à des sites spécialisés. Ces sites comme Info Kids par exemple ont une véritable grille de programmes. Un peu comme un quotidien dont les rubriques régulières se renouvellent; des groupes de discussion s'organisant autour de différents centres d'intérêt.

L'évolution des technologies va profondément modifier les rapports traditionnels emetteur-récepteur au profit d'un échange dont nous ne mesurons pas encore tous les effets.

L'évolution du graphisme sur le Net

Les jeunes créateurs indépendants explorent des textures, des graffitis, des mises en pages qui sont très intéressants. A la soirée "Zapping the web and new media" j'ai retenu une construction originale de pages Web: en bas de l'écran, sur un train d'images défilant de droite à gauche s'exposaient de multiples propositions. Au centre de l'écran des cadres gigognes mis en abyme augmentaient ce choix.

Télévision numérique et interactivité

Chacune à leur manière (bouquet satellite de Canal + ou de TPS) les chaînes numériques expérimentent l'interactivité. Comme le spectateur est facilement identifiable, (c'est un abonné):

- il peut demander par exemple plus d'informations pendant une pub en cliquant avec sa télécommande.
- il peut aller voir sur les chaînes du même bouquet comment est présentée la même information au même moment (exemple des JO).
- il peut accéder à des services comme Banque, Jeux, Bourse, Boutique, toujours en cliquant avec sa télécommande.

Toutes ces possibilités offrent des perspectives de relations tout à fait nouvelles entre les chaînes et leurs abonnés.

Conclusion

Même pour les professionnels de la télévision le MILIA est un lieu ou l'on discerne les frémissements du futur. C'est surtout les possibilités de dialogues entre les chaînes et leur public qui ont focalisé mon attention. L'évolution des technologies va profondément modifier les rapports traditionnels emetteur-récepteur au profit d'un échange dont nous ne mesurons pas encore tous les effets.

Anne-Marie Meissonnier est Conseiller de Programmes, chargée du suivi des coproductions destinées à la jeunesse (dessins animés) à France 3.

Note: Les lecteurs peuvent contacter les collaborateurs d'Animation World Magazine en envoyant un e-mail à editor@awn.com.

MILIA: Towards Convergence?

by Deborah Todd

"Towards Convergence," the theme for this year's MILIA conference, held February 7-11 in Cannes, provided a great opportunity for the interactive and animation communities to come together to see if they could turn hot animation properties into equally hot interactive games. Professionals from the interactive community were on hand as panelists to provide their expertise, insight, and advice to animation producers who were eager to find out how they could take existing linear properties into the non-linear world. Since every property is unique, and every production company has their own strengths, no two scenarios were handled the same. The panelists, who included the likes of Veronique Chanlandar, Business Development Manger at Ubisoft, Michel Cassius, European Director for New Business with EA, Alan Gershenfeld, Sr. VP at Activision, interactive journalist guru Arnaud Chaudron, Matt Costello, Creative Director of Polar productions, and myself, Deborah Todd, a writer and designer of award winning interactive titles, gave the animation presenters their virtual money's worth of expert interactive advice.

Infogrames and Warner Bros. Interactive Entertainment signed an agreement this year to develop games based on Looney Tunes characters. *Tasmanian Express* is coming to the Nintendo 64 platform in spring 1999. © Warner Bros.

The Projects

The animation projects were presented in two categories – the "teen to adult" market, and the "children's market." However, in the interactive world, as in animation, these lines aren't so easy to draw in the proverbial sand. What looks, tastes, and feels like a children's animation series could come out on the flip side as an interactive property for teens or even adults.

In this business, failure is a very expensive proposition.

The first session, held on Sunday, February 8, was for properties that could cross over into the teen-to-adult market. The Tuesday, February 10 session was aimed at the children's market. This, of course, was coordinated based on how these shows play in their current form in the television market. There were some properties that had the potential to cover multiple markets – young children, older kids, and even adults. But there were others that didn't show any promise as interactive games. The primary question that needs to be answered before beginning any development on a game is, "Why does this have to be interactive?" If the answer is something along the lines of, "Because everybody else is getting into it, and wouldn't it be great if our series could be a game too," it's a recipe for failure. In this business, failure is a very expensive proposition.

Major Players Attended

Having major companies like Saban and Gaumont show up to tout their very polished, very sophisticated series provided some great contrast for the sessions. Both of these companies brought along series that had strong potential in the interactive arena. Saban could pretty much pick the platform it wanted to develop Diabolik. It's strong enough to hold up as a PC RPG (roll-playing game), as an arcade twitch game, or as a PlayStation title with some story wrap. The characters were well-developed and solid graphics were very consistent and held up for the "10 year-old boy" standard. Furthermore, the overall story wrap provided a great environment in which to work and could be easily expanded.

Gaumont, best known for their foray into the feature film business with The Fifth Element, brought along a series that's currently airing on Fox's afternoon line-

Gaumont's series *Space Goofs* has plenty of elements to make it a multimedia game, but how should they do it? © Gaumont.

up. *Space Goofs* has plenty of elements to make it a multimedia game, but what should Gaumont do with it? The panelists felt Gaumont should: 1.) work with Fox's interactive division to publish a game, or 2.) develop the game themselves in-house. Gamuont has a multimedia division, and taking a strong existing property like *Space Goofs* and having total creative input and business decision-making privileges seemed to make this the perfect opportunity for them to show their chops. Gaumont seemed reluctant though to get *that* far into the interactive business, but perhaps was receptive enough to at least consider it.

Passion is a Plus

The key element for smaller companies who want to turn their ideas into any kind of property is passion. Two French companies showed up with good animation projects backed by a healthy supply of passion. No doubt we will see their games on the market within the next few years in some form.

One such company based in Paris is Master's Copyright. Their project, *Attila & Yunna*, is an animated series based around an unlikely hero, Attila the Hun. Now, typically, this could be a problem – he's not exactly well loved. However, on the positive side, not many kids, or adults for that matter, really know who Attila the Hun is, nor do I imagine they would care if they were playing a really cool video game where they could kick some major butt. *Attila & Yunna* has a wonderful graphic design, and a strong female character, Yunna, which is a nice bonus. The characters are appealing, the stories are compelling, and they have great weapons. Panelists felt this property has the potential for a PC *Age-of-Empires*-type game, a PC RPG, an edutainment title (remember the history), or an arcade game with or without story. How to proceed from here? They need to pick which platform they'd like to attack first, then hook up with a developer who thinks this game is as cool as they do. Two publishers told these folks to come and talk to them when they get the game figured out. Plenty of promise here.

***Jersey Devil*, an animated game currently available, features the character from Megatoon Studios. ©1997 Malofilm Interactive**

The Little Guy – The Fly

Another really fun property saved itself for the last session of the Tuesday program. Developed by the Parisian company Futurikon, *La Mouche*, aka *The Fly*, was a big hit with the panel. An exciting little character (yes, it's really a fly – and it doesn't even talk!) could provide an almost unlimited number of hours of game play on various platforms. Arcade games, PC, PlayStation, this one could really fly as almost any kind of interactive game. Its challenge is the artwork.

In its current form, a comic book and a soon-to-be developed animation series, the art is simple and flat, but very cool with a great style. For this project, the question became how to transfer that style into the interactive medium, and still stay true to the look of the property. There was a lot of buzz about the potential for this game, and a possible solution developed as the panelists brainstormed. The result was a nice combination that allowed the cool 2D characters to keep their look, but also give the player the ability to navigate in a 3D environment. Things really started getting interesting when user interface discussions started: how does one let the user smash *The Fly* into walls or windows, or get him caught in spider webs, and have his personality and behavior change accordingly? For example, if the user flies him into windows repeatedly, could we work it so that he gets really irritated with

them and refuses to do what they tell him?

True Convergence

Perhaps the most exciting presentation was given by a company from Belgium. Rudy Verbeeck, president of Imagination in Motion, truly understood the nature of "convergence" when he presented his property, The Raptoms, which is slated as a full length (90-minute) 3-D CG film. The company developed the project not as a feature, but as a property. In other words, during the development process, they didn't limit themselves to thinking only about the film. They also thought about interactive game play, and about licensing other products that could be derived from the movie or games. Each decision they made along the way in terms of story line and character was made with all of these elements in mind – film, game, products. Rudy understands convergence.

No two games are alike, and no two approaches to developing the games are alike.

The panelists' job was easy with this one. Here was a producer who understood the underlying principal of design. He designed a film, and at the same time designed an environment that would work for a game. He designed characters that would easily fit into both worlds, and a story line that could be expanded or modified for a game. He knew the genre, he understands the medium, and we all wanted to know when this was going to be available so we could watch, play and buy it.

Oh, the Difficulties

Some of the other animation projects that showed up for potential game play were a bit more of a challenge for the panelists. One series in particular, which has aired in the U.S., just didn't have the potential to cross-over into the interactive world. The story line, environment, characters, and graphic style were all working against it. It was hard to break the news to the producers, but there was no doubt in any of the panelists' minds that this one just didn't work.

This was a great chance to look at the money-making aspects and the creative issues involved in interactive development...

Another title, which has apparently been in development for a number of years in Europe as an animated feature, suffered similar problems. The one thing it did have going for it was a lovely folk tale as the basis of its story. To their credit, the producers were passionate about it. However, figuring out what to do with it was quite problematic. It didn't fit into a category. It wasn't obvious who the market would be, or what type of platform could work. The graphics, which were somewhat stylistic, yet primitive, in look, wouldn't work in interactive either. So, what to do with it? It could be "updated" in graphic style. The story could be strengthened. But after all the time and effort put into it to accomplish these two "minor" tasks, it's still doubtful that it would feel like an interactive game.

As the animation and interactive giants converged upon MILIA, the audience got to take a rare look into the beginning stages of discussions about turning a linear property into an interactive title. It was a brilliant idea and something I've never seen addressed at a conference of this type. The contrast between the Sabans of the world and the little Futurikons helped keep in perspective how every single scenario in the interactive development process is different. No two games are alike, and no two approaches to developing the games are alike either. This was a great chance to look at the money-making aspects and the creative issues involved in interactive development, commencing with the pitch.

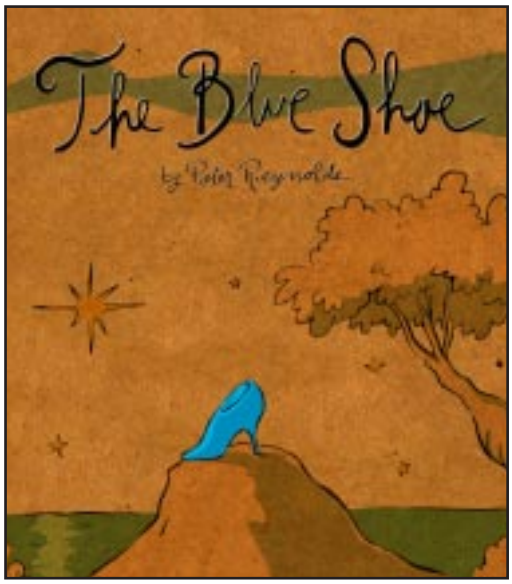
Editor's Note: For background information about the planning of MILIA's "Toward Convergence" conference, please read "MIPCOM Meets MILIA," in the December 1997 issue, in which MIPCOM consultant Frederique Doumic reveals her most frequently asked questions regarding the merging of the interactive and animation industries.

Deborah Todd is a freelance writer and game designer specializing in children's and teen interactive games. Her work has produced many award winning titles with credits for the likes of Disney, Fox, Humongous, Mindscape, The Learning Company, Houghton-Mifflin, Starbright, DreamWorks, Broderbund, and MGM Television Animation. She is a columnist, instructor, and international speaker, and has served as a judge for the prestigious New Media Invision awards.

Note: Readers may contact any *Animation World Magazine* contributor by sending an e-mail to editor@awn.com.

Once Upon a Napkin...The Blue Shoe

Film review by Marcy Gardner



© FableVision.

A Story is Born

A single blue shoe sets out on a journey to find her soul mate. Along the way she encounters a green boot who shows her great kindness. But the green boot is not blue, or a shoe and could not possibly be her soul mate...or could it?

So begins this metaphorical fable about the quest for true love by the relatively new FableVision, a two-year-old animation studio based in Watertown, Massachusetts. The seven-minute short was a recent winner at the 1998 World Animation Celebration, placing second for "2-D Computer Generated Animation by an Independent," and has just been selected for the official Annecy '98 competition program.

The story was conceived on a stack of napkins by Peter Reynolds, partner and creative director of FableVision, as a diversion for his daughter from (to her taste) a very boring adult conversation one night at dinner. She fell in love with the little blue shoe and asked her father to complete the half-finished story. (Later, Reynolds finished it on another stack of napkins on a plane.)

After parting ways with the green boot after a "very nice farewell," the blue shoe meets a blue sneaker. "Smooth and blue" - not to mention a shoe! But the sneaker, full of egotistical bravado, proceeds to talk her ear off well into the night. Weary and disappointed, the blue shoe seeks refuge in a nearby house on a hill. As fate would have it, she has happened upon the home of the green boot. He makes her a cup of tea and puts her up for the night. Still not satisfied, the blue shoe leaves early the next morning. Hungry to go, fixated on the fact that her soul mate is out there, she feels compelled to continue on her journey despite the boot's great kindness and a terrible storm. Besides her soul mate will certainly be blue, and if not, at least a shoe. Won't he?

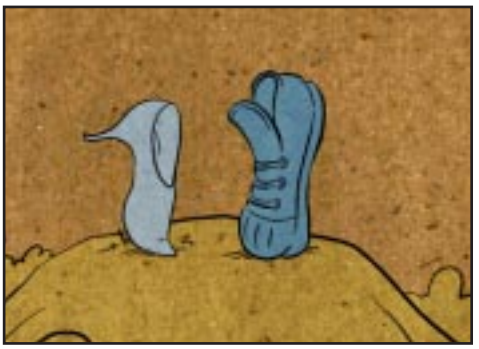
Organic in a Digital Age

It is the film's gentle simplicity that makes it most striking. Drawn in deft, black lines with semi-transparent washes of color, the drawings seem to float on the screen as the camera tracks over the landscape. The backgrounds of brown recycled paper show through the washes and give the film it's visual warmth and unexpected look.

Once Reynolds had completed the story on napkins, he redrew it in a $2.00 recycled paper journal for his daughter's birthday. He wanted to recreate the warmth and intimacy of the journal in the animated version, scanning recycled paper into the computer for the backgrounds. "We wanted to bring organic materials into the digital world where everything is so clean. It's nice to be a little un-careful and get a fiber and paper feel."

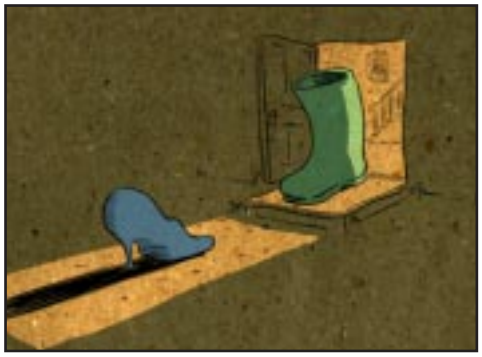
It is the film's gentle simplicity that makes it most striking.

The animation was then drawn directly into the computer using the new multi-plane TicTacToon Animation system developed by Montreal-based ToonBoom Technologies. TicTacToon is unique in that it enables animators to create cel-style, paperless animation using multi-plane space in a computer environment. Using vector-based graphics, the system allows one to pan and zoom without pixilation.



The blue shoe meets up with an arrogant sneaker. 'Not soul mate material,' she decides. © FableVision.

The animation in The Blue Shoe is pared down to only the barest of essentials, much of it created only by elegant camera moves. This economic style is reminiscent of Reynolds' SquiggleVision days, a technique he helped to pioneer during his 13 years as creative director at Tom Snyder Productions, and featured in their shows Dr. Katz (on Comedy Central) and Science Court (currently on ABC's "One Saturday Morning").



The green boot turns out to be the unlikely match for the blue shoe. © FableVision.

Most of the animation in The Blue Shoe is used to articulate the body language of the shoe and the boot, reminding me of how much we communicate non-verbally. It also calls into play the idea of what creates character. The small wiggles and shudders make the shoe seem vulnerable. Reynolds manages to create the shoe's character using very little movement. To see the shoe in the green boot's spare bed, breathing with the deep and even breath of sleep...there is a tenderness in this moment that for me is the highlight of the film.

The animation in *The Blue Shoe* is pared down to only the barest of essentials, much of it created only by elegant camera moves.

"My Dinner With Andre-mation"

The use of story and metaphor is the strongest element in the film. Told completely through voice over, by an omniscient narrator with a warm and knowing voice, the story moves us through the landscape with the shoe. The shoe and the boot never speak. Voice over is a tricky thing to do well without overpowering the visuals, but here it enables the viewer to assume the role of the blue shoe. If the shoe and the boot were to speak, I'm not sure the viewer would be able to have this same connection. And who hasn't felt like the blue shoe at one time or another?

Reynolds has the unique ability to tap into the universal fable, and makes no bones about saying that story is his primary concern.

Reynolds has the unique ability to tap into the universal fable, and makes no bones about saying that story is his primary concern. In fact FableVision's mission states that they aim to create "stories that move." He jokes that FableVision wouldn't mind doing a film in My Dinner with Andre-mation. "Basically, that movie was a two-hour film with a locked down shot. They had a great conversation and it was what they said that mattered. It wasn't about actors leaping over taxis with big explosions in the background. The obvious direction in animation is to make things move, and move fast. You look at kid's programming and everyone is so busy trying to out-do each other that you can hardly see the characters, they're zinging around the screen so fast. With My Dinner with Andre-mation you will fall asleep or turn it off if the story isn't there. The responsibility to have a good story is much greater if you use a quieter, gentler animation style."

A green boot invites the blue shoe to tea. © FableVision.

Outside the (shoe) Box

The Blue Shoe brings to light what animation is, and why we bother with it. How do you make a shoe seem vulnerable and a boot seem gentle and kind, especially ones that never speak? It is an eloquent combination of movement, stillness and story-telling that allows us to put our heart into the soul of this little shoe. Reynolds creates adult children's stories that satiate and remind us to go outside of the lines. After seeing the film I remember feeling like somehow a light had been turned on inside of me. I felt a little indignant. "What do you mean it's okay to dream, to be vulnerable, to search?"

Sometimes we need to be reminded.

The Blue Shoe
A story by Peter Reynolds
Animated by Peter Reynolds, John Lechner and Gary Goldberger
Narrated by Richard Davies
Edited by Keri Green and Adem Bush
Produced by Gary Goldberger
Directed by Peter Reynolds and Gary Goldberger
Executive Producer William Churchill
Distribution: Link Entertainment, London, U.K.

Note: The on-line version of this article includes a Quicktime movie clip from the film, The Blue Shoe. http://www.awn.com/mag/issue3.1/3.1pages/3.1blueshoe.html

Marcy Gardner, a PBS groupie, is committed to working on quality educational children's programming with heart, humor and great visuals. To date she has worked on Sesame Street, Arthur and is currently working on a new production of the hit 1970's children's show ZOOM at WGBH in Boston.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

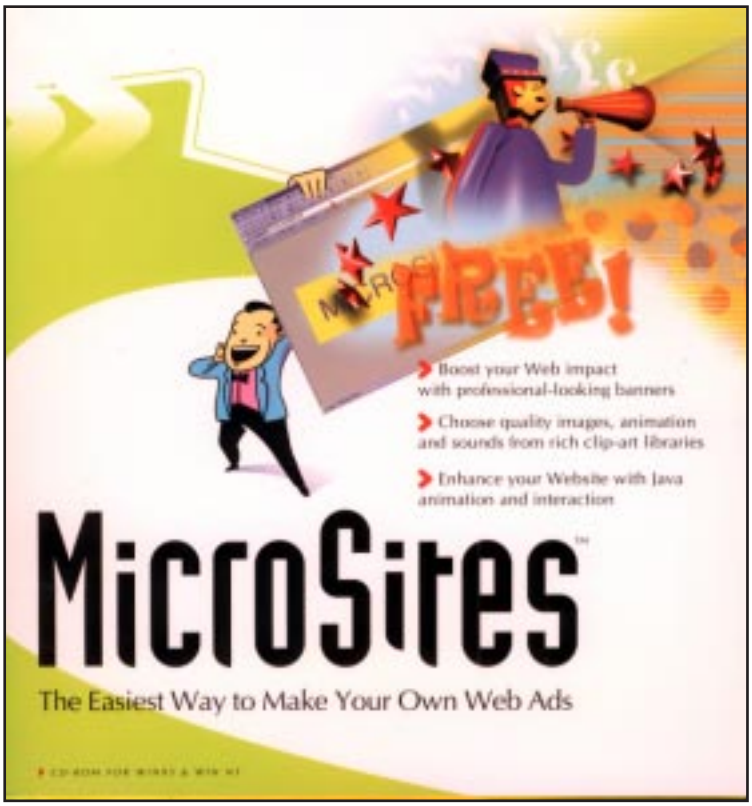
MicroSites: Easy to Make, Hard to See

by Ged Bauer

As the Internet expands, software and hardware companies are fighting for standards. In the realm of animation for the web, there are quite a few formats that have seemed to pull away. Zapa Digital Arts, a company based in Tel Aviv, Israel and California, U.S.A., now offers an animation solution aimed at small companies called MicroSites. The idea is to provide an easy-to-use program that develops sophisticated, Java-based animations for use as banner ads.

The idea is to provide an easy to use program that develops sophisticated Java based animations for use as banner ads.

Here's a quick overview of animation on the Web. The main formats are Gif89a Animations, Shockwave, Java, and newcomers Flash and Dynamic HTML. Gif89a Animations are the most simple and crude of all categories, but require no plug-in and have zero complications. Shockwave produces sophisticated interactive animations that stem from the multimedia authoring of Macromedia's Director. However, they require a plug in for your Internet browser. Java-based animations, which is what MicroSites uses, are built on the programming language of JAVA, a highly powerful and complex programming code. Java support was integrated into Netscape and Internet Explorer so the problems that result from an "after-market" plug-in do not manifest themselves. Flash is another format offered by Macromedia, and uses vector-based objects to create multimedia animations. It also uses a plug-in, and so conflicts and browser crashes are a very real possibility. Dynamic HTML (DHTML) is a new scripting language based on HTML, that is extremely impressive and powerful. Unfortunately, it only gets support from the latest 4.0 versions of Internet Explorer, and limited support from Netscape.

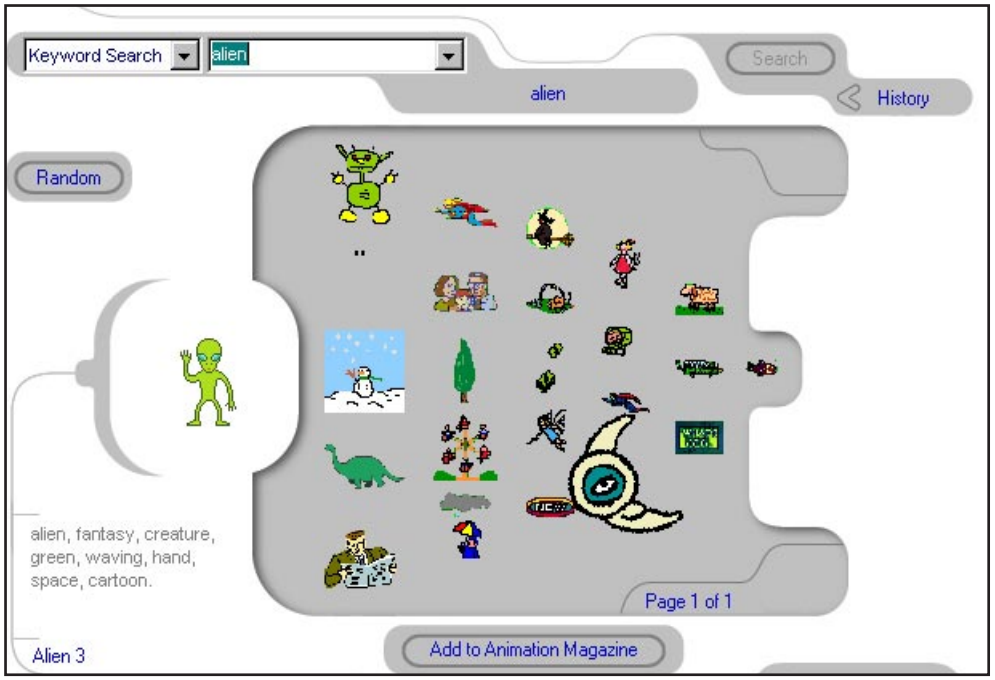


In a broad comparison, Java is a good format to go with for now. By choosing Java, MicroSites makes a compromise between the complexity of Shockwave and Flash, and the simplicity and reliability of a Gif89a Animation. Java is a useful programming language and will probably never disappear.

Getting Started

When I opened MicroSites, the first thing I noticed is its Director-like interface. It has a stage, where you layout your elements, and a cast, where it lists your elements with a thumbnail. It also has an effect menu, where you control—you guessed it—any special effects you apply to your cast. All other options are accessed through pop-up windows. Visually the workspace is very uncluttered. I do not know if the Director-style interface is the most intuitive, after all, this product is aimed at small businesses. Most small business owners have no familiarity with a professional multimedia authoring tool like Director so the idea of making it synonymous to make it easy to use is lost. It would be interesting to see a tool that strayed from this type of interface, but standards are standards.

If you feel totally lost when



MicroSites' Library of animation and clip art.

you open up the program you can always choose a template from which to build your animation. Zapa also provides a few tutorials to get you started. I think a good effort has been made to help an inexperienced user get through the program until they arrive at something they like. After all, this software is created for people who cannot afford to hire an outside artist/programmer or take the time to use a program like Director or learn Java code.

With little time and trouble, I have given life to an artistic vision.

Zapa Digital Arts provides technical support for any problems you may have in using the program. Along with the updated graphics and banner templates available on their site, they also provide information on where you can place your new banner ad. I would not be surprised if this "turnkey" concept, an expression used to describe a complete system that covers all aspects of a process, catches on. This would be a good way for software developers to gain leverage over their competitors. After all, the less a customer has to do for himself, the more valuable the investment in a certain piece of software becomes. This is a good strategy for Zapa.

Rolling Up the Sleeves

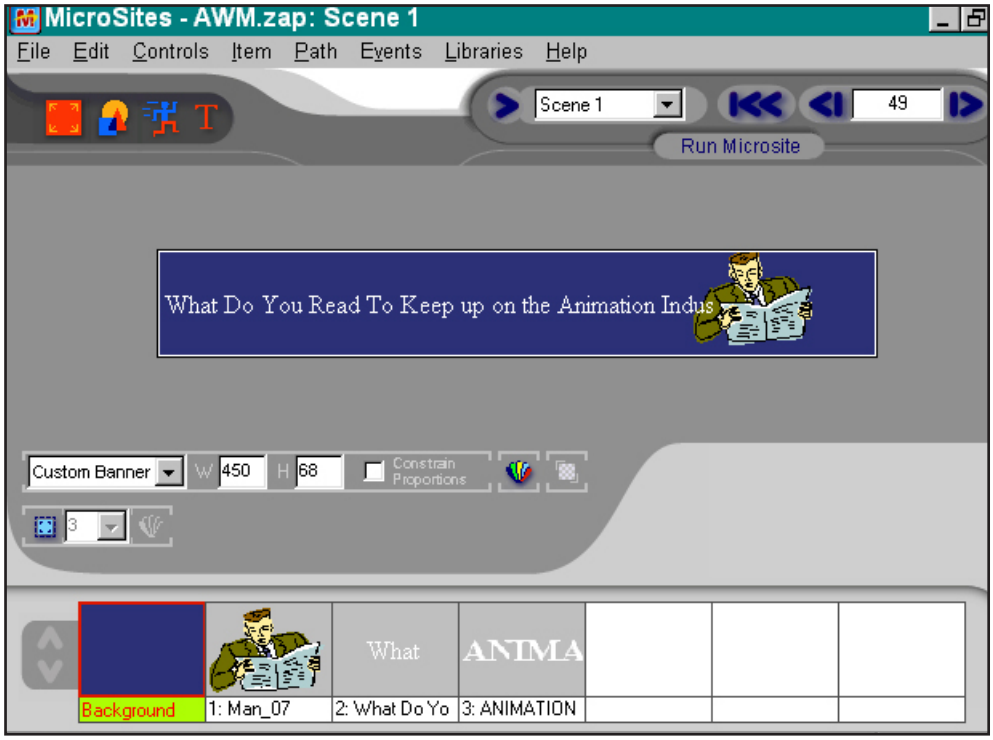
Now to the good part; building an actual banner. With a quick glance through the tutorial, I was able to begin my personal MicroSite, an ad for Animation World Magazine.

My idea was to pose the question, "What do you read to keep up on the animation industry?" Then have my banner answer, "Animation World Magazine." A simple concept, and a good way to see how functional a program really is. How will I know what the program is truly capable of if I just follow the tutorial? I started with my copy. Adding a text item was easy. A mere click on a button brings up a dialog box, just like one we've seen millions of times before, into which to type the text. You can then choose your font, size, etc. Importing a graphic is easy too. One can choose from large collections of pre-made images and animations which are included with the program, as well as import your own. You can also obtain free updates from the Zapa web site. I tracked down an animation included with the program. It was a man in a suit reading a newspaper. How convenient. One can also include sounds for an enhanced multimedia experience, but I decided to keep it simple.

I choose a typewriter effect for my text. It animates the text on the banner so it looks like it is being typed. What will they think of next? As the statement wrote itself from right to left, the animation of the man reading the newspaper slid across the screen just a step ahead of the letters. Adding motion was fairly easy as well. Just a click and drag process. From there you can adjust the speed at which the object moves, and the rate of the animation itself. (I could make our newspaper reader look like he had 32 cups of coffee!) Speaking of animations, MicroSites also allows you to import a series of frames to build your own animations, much like you would when building a Gif89a Animation. You can then include them on your banner.

I am off to a good start and everything has flowed pretty seamlessly.

I am off to a good start and everything has flowed pretty seamlessly. The program has responded to my every need without a problem. Now that my banner has posed its question ("What do you read to keep up on the animation industry?"), it needs to answer. So



The Stage, the main working interface in MicroSites.

after the copy stays on screen long enough to read, it needs to disappear. No problem, just make a timed event for it to hide the item. Timed events are added through a second menu brought up by clicking on one of the three convenient editing buttons attached to each item. Voila! It's gone. At this point, I add the text that says, "Animation World Magazine," and command it to appear when the first line disappears. Easy enough, just add a timed event called, 'replace text,' and my banner is complete. With little time and trouble, I have given life to an artistic vision.

The final output of the program is good but shaky.

The Evaluation

The program delivered on its claim of ease of use, the only major drawback I found was that you could not position an item outside of the defined stage area. This means that if you wanted to fly an item in and out of the banner, or just have it start from the outside and slide into visibility, you would have no control once it left the banner area. This is an inconvenience, making certain projects difficult.

I also decided to check out Zapa's web site to see a few examples of what they had come up with for banners. Clearly if someone was going to build cool banners with this program, it was going to be them. Unfortunately, the banners on their pages took awhile to download, and when they did, they played awfully slow. Eventually, my browser crashed.

I found MicroSites an easy to use program, and I think someone with minimal graphics or animation experience could pick it up without too much trouble. The creative possibilities are wide open, with lots of options from which to choose. The included clip art and animations are useful, and the promise of free updates makes the program worthwhile. The sales and marketing support shows Zapa's intention to cater to the small business, which is smart thinking in the age of on-line commerce. Small businesses have flourished on the 'Net, because one doesn't need large amounts of start-up capital in order to distribute goods and services.

On the technical side, I am hesitant. The final output of the program is good but shaky. These Java applet banners do not quite seamlessly blend in on a page. It's rare that you would spend more than 30 seconds looking at a web page unless you were reading some text, and that is what it takes for a MicroSites' banner to load. A standard GIF89a Animation can be optimized to load in less than half that time. You may not get all the options but you get your message across before the user decides to move on. Java is integrated into current browsers, but what about the people who surf with older browsers? Java has also been known to cause freezes and crashes on computers. My recommendation is to view the banners online at Zapa's site, and decide for yourself how well they get a message across.

MicroSites is published by Zapa Digital Arts and is a PC CD-ROM for Windows 95 or NT. Retail: $99.95. http://www.zapadigital.com

Ged Bauer is webmaster and graphic designer of Animation World Network. He also has worked for Star Media Systems on Power Surge, a series of packaged video transitions for non-linear editing software.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Westwood's Fortune: UCLA Film and Television Archive

by Jere Guldin

In vault 11 on the Warner Bros. lot were negatives to classic feature films from the 1940s. Vault 15 held missing picture elements to early Vitaphone sound short subjects of the 1920s. In vault 30, Jack Warner's personal holding vault, were negatives to numerous U.S. and foreign films, from both the silent and sound eras, long thought lost. In vault 10 were black & white and Technicolor prints to most of the "Looney Tune" and "Merrie Melodie" shorts from more than two decades, original Technicolor successive exposure negatives of Warner Bros. cartoons from 1948 through 1951, and Technicolor negatives to the Fleischer/Famous Studio Superman series.

All of these were acquired by the University of California at Los Angeles (UCLA) Film and Television Archive in a deposit of nitrate prints and negatives made by Warner Bros. in 1989. Included in the deposit were over 500 prints, and nearly 200 negatives, of Warner Bros. cartoons.

This wasn't the first major collection of animation received by the archive. Nor will it be the last.

As the largest university-based media archive in the United States, UCLA Film and Television Archive's holdings number well over 200,000.

The Film Collection

As the largest university-based media archive in the United States, UCLA Film and Television Archive's holdings number well over 200,000. Included in the collection are rare nitrate and safety-based feature films, short subjects and news reels; unique television kinescopes and tapes; and original radio transcription disks.

Part of the UCLA Archive's operations are located in what was formerly the Technicolor plant in Hollywood. Photo courtesy of and © UCLA.

Animation has always been an integral part of the collection. One of the archive's first major acquisitions also comprises the largest segment of its animated holdings. Spanning the years 1927 through 1951, the archive holds the National Telefilm Associates/Republic Pictures pre-print materials of Paramount Pictures short subjects. Included in the collection are original nitrate negatives to many of the Fleischer "Inkwell Imps," "Color Classic," "Screen Song," "Talkartoon," and "Betty Boop" cartoons; Famous Studio "Noveltoon" and "Little Lulu" subjects; and "Puppetoons" by George Pal. A sizable number of 35mm and 16mm prints enhance this collection.

Not as large a collection, but certainly as significant, is the Blackhawk Films/Film Preservation Associates Van Beuren and Ub Iwerks nitrate negatives and prints from the 1930s, and Paul Terry's "Aesop's Film Fables" from the 1920s. A large number of vintage 16mm Kodascope Libraries prints of

The hallway of a nitrate storage building, containing ten individual, specially-built storage vaults. The archive's nitrate film collection occupies 57 such vaults. Photo courtesy of and © UCLA.

Interior of a nitrate vault. Each vault is capable of housing over 1,000 cans, or more than a million feet of film. Photo courtesy of and © UCLA.

"Out of the Inkwell" and "Felix the Cat" cartoons comprise just part of the Stanford Theatre Collection of silent films. Other collections include nitrate negatives and prints from animation luminaries such as Walter Lantz, Rudy Ising, George Pal and Robert Abel. International animation and student films are also well represented.

Animation has always been an integral part of the collection.

The Small Screen Holdings

Animation holdings in the archive's television collection may not be as extensive, but certainly are as wide-ranging. From ABC came 16mm prints of programs, many with original commercials, such as The Bugs Bunny Show, Beany and Cecil, and George of the Jungle, plus a large number of Disneyland and The Mickey Mouse Club shows. Examples of early television animation include episodes of Crusader Rabbit, Jim and Judy in Teleland and The Ruff and Reddy Show. A continually-growing collection is the Emmy Award nominees from each year, placed with the archive annually by the Academy of Television Arts and Sciences. There are also hundreds of animated commercials, spanning from the 1950s to the present.

Viewing Facilities and Preservation

Many of the archive's prints and videos can be made available for on-site viewing at its Research and Study Center on the UCLA campus. Titles held only in 35mm must be seen at the archive's Hollywood facility. Campus viewing appointments are held free of charge, but there is a fee for 35mm viewing.

Animation preservation is a priority at the archive. Films preserved stretch from the beginning of the century through the 1940s, ranging from silent film fragments to Technicolor sound cartoons. A small amount of preserved animation footage and related stories are also to be found in the Hearst Newsreel collection, the rights to which are owned by the archive. (In addition to actively preserving and restoring these newsreels, the archive licenses footage from them through its Commercial Services division.) Many of the animated films preserved by the archive can be seen during its annual "Festival of Preservation," a month-long series of restored motion pictures and television programs held on the UCLA campus.

Please Contact...

To research the archive's collection, contact: UCLA Film and Television Archive, Research and Study Center, 180 Powell Library, 405 Hilgard Avenue, Los Angeles, CA 90024, U.S.A. or phone (310) 206-5388, fax (310) 205-5392.

Animation preservation is a priority at the archive.

For information about licensing footage from the Hearst Newsreel collection, contact: UCLA Film and Television Archive, Commercial Services, 1015 North Cahuenga Blvd., Hollywood, CA 90038, or phone (213) 466-8559, fax (213) 461-6317.

To receive the archive's calendars and newsletters, contact: UCLA Film and Television Archive, 302 East Melnitz, 405 Hilgard Avenue, Los Angeles, CA 90024, or phone (310) 206-8013, fax (310) 206-3129.

Additional information about UCLA Film and Television Archive can be found on the archive's web site at www.cinema.ucla.edu

Jere Guldin is a film preservationist at UCLA Film and Television Archive, and director of the Animation Preservation Project for ASIFA-Hollywood. He has written articles on animation history and preservation for various magazines and journals.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Annecy 98

Écran géant de plein air
- 6 salles de projections
- 248 séances
- 5000 professionnels internationaux
- 350 journalistes
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International Animated Film Festival 26-31 May

INTERNATIONAL COMPETITION FOR STUDENT FILMS AND GRADUATION FILMS

All categories of animated films: shorts, features, TV productions, commissioned films, special effects, computer generated images, student films.

INTERNATIONAL FILM-PROJECT COMPETITION
Short films, feature films, TV series and specials.

POSTER COMPETITION «JULES CHERET PRIZE»

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A la carte screening of all films submitted for selection.

CREATIVE FOCUS ANIMATION AND MULTIMEDIA JOB FAIR

International Animated Film Market 28-31 May

- *International youth film programmes market*
- *Animation production and facilities market*
- *Computer-aided animation and new production technology market*
- *International encounter of multimedia and interactive audiovisual programmes*
- *Market for rights and patents for merchandizing*
- *International film project competition*
- *Corporate presentations by US majors and top European studios*
- *Lectures and seminars on animation, creativity, new technology and dedicated tv*

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NEWS

by Wendy Jackson

Business

Fox Films To Focus On Animated Fare. *Four months after the theatrical release of Anastasia, Fox expanded its commitment to animation. Fox Family Films, one of four film divisions of Twentieth Century Fox, has been renamed Fox Animation Studios, to reflect the division's new plan to focus solely on animated feature films, including stop-motion, mixed media (live-action mix) and digital production. "We have been and continue to be committed to animation for the long haul, and this expansion reflects the exciting potential that Anastasia has opened up for us," said Fox Filmed Entertainment chairman and CEO Bill Mechanic. Live-action projects which were in development by Fox Family Films are being shelved, put into turnaround or transferred to other Fox film divisions. Chris Melenandri will stay on as president of the renamed division, Kevin Bannerman has been upped from vice to senior vice president and Melissa Cobb will keep her post as vice president of production. While Fox Animation Studios' main production facility will remain in Phoenix, the division's Los Angeles office is likely to expand to accommodate more development personnel. Several animated projects are on the development slate, including Dark Town with Henry Selick, Chris Columbus and Sam Hamm, Santa Calls with Blue Sky\|VIFX, and projects with Matt Groening (The Simpsons), Steve Oedekerk and Joss Whedon (Buffy the Vampire Slayer). Fox's second animated feature, Planet Ice (1999), is currently in production in Phoenix, under the direction of Art Vitello, and shortly, the studio is expected to announce the next project from Anastasia producer/directors Don Bluth and Gary Goldman.*

Chris Meledandri. Photo courtesy of Twentieth Century Fox.

Hit Gets Hot For Production. *London-based distributor HIT Entertainment has launched a production studio in Manchester called HOT Animation. The £2 million facility is being headed by producer Jackie Cockle, director Brian Little and cameraman Joe Dembinski, all formerly of Cosgrove Hall Films, which, until late 1997, produced the stop-motion animated series, Brambly Hedge for HIT. The studio has hired a staff of 20 people including animators Paul Couvele and George Laban, and will also utilize freelancers and trainees. HOT Animation will begin production on four new 30-minute episodes of Brambly Hedge in April and 13 ten-minute episodes of Bob the Builder, a new, stop-motion pre-school series, in July. HOT Animation will also be available for third-party production of stop-motion animation for television, commercials, and film. HIT, a publicly traded company, distributes programming to the BBC and broadcasters in more than 80 territories, and launched into home video distribution in September 1997. HIT's managing director Peter Orton said the launch into production represents a "major breakthrough" for the company, and will maximize revenue by ensuring control of rights and the entire production process.*

Festivals Form Alliance. *While the growing number of animation events worldwide is resulting in increased competition for patronage and sponsorship funds, organizers of animation festivals in Canada, Holland and Switzerland have established an alliance to work collectively on selective programs, exhibitions and sponsorship proposals. The newly formalized partnership will combine resources of three festivals: the Ottawa International Animation Festival (OIAF), the Holland Animation Film Festival (HAFF) and Fantoche. The festivals are co-producing an exhibition by Estonian animator Mati Kutt and a retrospective program of films by Russian animator Alexei Karaev, and in the future, plan to build a collective film archive and expand into distribution. OIAF director Chris Robinson said the group is open to expanding the alliance to include other festivals. "The aim is the preservation, maintenance and strengthening of the promotion of independent animation and*

the artists," he said.

Alliance Allies With Toymakers. *Toronto-based media company Alliance Communications has formed partnerships with three companies: Irwin Toys, Fisher-Price and Sega of America, to develop animated titles based on toys and games. With fellow Canadian company Irwin Toy, Alliance will produce 26 episodes of the Pascal Morelli-designed The 108 Outlaws, aan animated, action/adventure television series combining mythology, Asian legends and medieval tales. A production partner for Outlaws has not yet been named. With U.S. company Fisher-Price (a subsidiary of Mattel), Alliance has already launched production on an animated direct-to-video and series pilot based on Fisher-Price's new Rescue Heroes toy line unveiled at Toyfair. Toronto-based Pictor Entertainment is producing the 2-D/3-D animation, slated for completion in June 1998. Alliance will also produce 13 half-hour episodes of BUG!, a series based on Sega of America's Saturn video game of the same name. The comedy series will consist of three computer-animated cartoon shorts per episode. BUG! will be Alliance's third computer animated series, following Reboot and Beast Wars which were co-produced with the Vancouver-based studio, Mainframe Entertainment. It has not been determined if Mainframe will be involved in the making of BUG!.*

For more animation and toy news, see our review of the 1998 Toy Fair, in the March 1998 issue of Animation World Magazine.

People

Simpsons Voices Sound Off. *A group of actors who voice characters on Fox's animated series, The Simpsons have collectively asked for a major salary increase for next season, inside sources say. The group, which includes Hank Azaria, Nancy Cartwright, Dan Castellaneta, Harry Shearer and Yeardly Smith, each earn less than $35,000 per episode, and are requesting more than $100,000 per episode, according to a report in Daily Variety (3/13/98). While Fox is in negotiations with the actors and is expected to compromise with some sort of pay increase, the change could set a precedent which will be hard for producers of other animated shows to match. The Simpsons is produced for Fox by North Hollywood-based Film Roman, Inc. and will begin its 10th season in fall 1998.*

Musical Chairs. Virtualmagic Animation *(formerly known as USAnimation) has promoted vice president and general manager* **Don Spielvogel** *to the position of president, and added the role of vice president to the duties of executive producer* **Andrea Romero**. . . . **Fox Kids Europe** *has hired* **Francesco Nespega** *as a consultant in preparation for the launch of a children's channel in Italy. Nespega was previously COO and managing director at Italian film conglomerate Cecchi Gori Group. . . .* **Rhythm & Hues** *has signed two new sales representatives for commercial production:* **Ron Hoffman** *on the West Coast and* **Marc Vandermeer/Creative Artists Management** *on the East Coast.* **Renee Case** *continues as Midwest representative. . . .* **Susan O'Leary** *has joined Charlotte, North Carolina-based* **Skyscraper Digital** *as production manager. She was previously a production coordinator, script supervisor and script writer at Mainframe Entertainment in Vancouver. . . . Animator* **James Peebles** *has joined the staff at Atlanta, Georgia-based studio,* **DesignEFX**, *as senior animation director. He was previously art director at Mercury Animation. . . . Stop-motion animation legend,* **Ray Harryhausen** *has been appointed honorary president of the* **Hiroshima International Animation Festival**, *which will take place in Japan, August 20-24, 1998. Additionally,* **Thomas Renolder**, **Thomas Basgier**, **Irina Margorina**, **Deanna Morse** *and* **Toshio Iwai** *have been chosen for the festival's selection committee. . . . San Francisco-based production company* **Wild Brain, Inc.** *has named* **Jeffrey Ulin** *chief executive officer. Ulin was most recently senior vice president of business affairs for CIC International, a distribution arm for Paramount and Universal home entertainment products, plus, his background includes six years at Lucasfilm. The appointment coincides with the studio's expansion of it's digital animation division, which has a feature film in development with Nickelodeon Movies. Wild Brain co-founder Jeff Fino, who has been performing CEO duties since the studio's 1995 launch, will now focus on his role as executive producer. . . .* **Bob Rubin** *has been named executive vice president of* **Universal Family & Home Entertainment Production**. *He was most recently senior vice president of business affairs for Universal Pictures. In the new role, Rubin will be responsible for all business and legal affairs for the family and home entertainment production division, which includes development and production of animated direct-to-video fare through Universal Studios Home Video and television product*

Janet Scardino, vice president and managing director for Disney Channel, Italy. Photo courtesy of Disney.

through Universal Cartoon Studios. . . . **Janet Scardino** *has been named vice president and managing director of the* **Disney Channel** *in Italy, which will launch in fall 1998. She was previously senior vice president of international sales & co-production at Sunbow Entertainment in New York, and her background also includes stints at MTV, Nickelodeon, Fox and PBS. She relocated to Milan and began the Disney Channel position on March 23. . . .* **Jeff Linton** *has joined* **Simitar Entertainment** *as vice president of specialty products. He was previously general manager of Animated Collectibles, a division of the Japanese animation distributor, Central Park Media. At Simitar, Linton will oversee the*

Susan O'Leary, production manager at Skyscraper Digital. Photo courtesy of Skyscraper Digital.

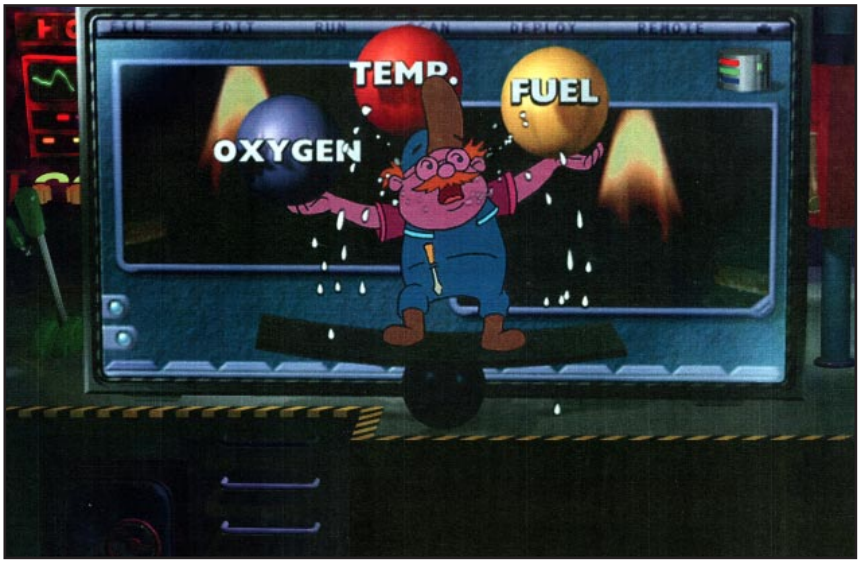
launch of new, low-cost animation art reproduction line called Ani•Magine Chroma-Cel. . . . **Dana Townsend** *has joined San Francisco-based digital effects and computer animation company,* **Radium** *as executive producer. She was previously executive producer at Skywalker Sound. . . . .Irvine, California-based animation art distribution company,* **Linda Jones Enterprises (LJE)** *has rehired former employee* **Steve Felton**, *as director of wholesale and head of animation. For the past five years, he has been director of animation art at Warner Bros. Prior to that he worked at LJE as head of sales and marketing. LJE distributes limited edition art by Chuck Jones as well as fine art and photography. . . . Animator/director* **Eli Noyes** (*The Fable of He and She, Alphabet*) *is working with San Francisco-based animation company* **Protozoa** *on a pilot for* **Disney**. *. . . Large-format film and simulation ride company* **Iwerks Entertainment** *has hired* **Charles Goldwater** *as president and CEO. Goldwater was previously head of Mann Theatres. . . .* **Universal Studios Home Video** *has brought on* **Bruce Pfander** *as executive vice president, domestic, and promoted* **Andrew Kairey** *to executive vice president, international and* **Bill Clark** *to executive vice president and CEO of the whole division. . . .* **Thomas E. Lucas** *has been named senior vice president of marketing for Saban/News Corp.'s* **Fox Family Channel**, *set to re-launch in August. He was previously vice president of advertising and promotion for The Travel Channel, and has held marketing jobs at MTV and Hanna-Barbera Productions. . . .* **Jacqueline Blum**, *who recently left her post as senior vice president of worldwide licensing and marketing at Film Roman, has been named vice president of entertainment and licensing at* **Big Dogs**, *where she will oversee efforts to turn the Big Dog logo/property (currently featured on apparel and gifts) into a character for television and other media.. . . .* **Rita Street**, *founding president of the non-profit organization, Women In Animation, and former editor of Animation Magazine, has joined Film & Video Magazine as senior editor. . . .* **Trey Parker**, *co-creator of the animated series, South Park recently made an appearance at the Aspen Comedy Festival. Laughing about the fame and fortune he and partner Matt Stone have received in the past year, Parker was quoted in The Hollywood Reporter (3/9/98), "We were thinking of getting together with Mike Judge and going into a studio with a pitch that we could make up as we go. And we'd make them pay $40,000 to hear the pitch." Any buyers out there?. . . .*

Rita Street, senior editor for *Film & Video Magazine*. Photo courtesy of Rita Street.

In Passing...

Ray Seti. *Animator and artist Ray Seti died on February 21, 1998 from a brain tumor. He was 65 years old. Seti worked in the New York commercial animation industry for over 35 years, founded two film graphics/animation companies, and taught animation in the 1980s and 90s. He is also a past president of*

the now defunct New York union, the Motion Picture Screen Cartoonists Guild. Seti emigrated to the U.S. from Egypt in the late 1940s and started his career in animation working for Film Graphics, a company run by Lee Blair, husband of Disney artist Mary Blair and brother of animation historian Preston Blair. He also worked for studios such as Trilogy Graphics, Nexus Productions, Laser East and Frame:Runner, and for Hal Seeger on a remake of the Fleischer *Koko the Clown* series, which aired on television in the late 1950s. In 1971 Seti founded Sunflower Films, which he ran until 1986, and in 1992 he founded Seti Video Communications, which produced commercials out of White Plains, New York. In the 1980s he offered animation classes at his studio in the evenings, which were frequented by advertising agency staffers. Up until late 1997, Seti was teaching advanced animation at the School of Visual Arts (SVA) in New York City. "He was a bright and clever person," said colleague Howard Beckerman, who teaches a similar class at SVA. Animator Emily Hubley has taken over Seti's class at SVA.



Walt, a 2-D animated character in a multimedia exhibit at The California Science Center in Los Angeles. Photo courtesy of Smith Entertainment.

Places

Nicktoons New Studio Opens. Check out our special report in this issue on the brand new Nicktoons Animation Studio in Burbank, California.

Cal Science Center Gets Animated. The new California Science Center, which opened in Los Angeles in February, features a multimedia exhibit called Bodyworks which includes animation by independent production company, Smith Entertainment. Inside a 150-seat theater, the exhibit demonstrates how the human body functions during exercise, with a 2-D animated character (Walt) projected on a screen behind a 50-foot animatronic robot (Tess). The 15-minute animated sequence features the voice of Howard Hoffman as Walt.

Marvel Mania Opens. After four years of planning and construction, the comic-themed restaurant Marvel Mania has opened at Universal City in Los Angeles-adjacent Universal City, California. The restaurant is filled with Marvel comics exhibits and interactive displays such as a 20 x 20 foot video screen running Marvel animation, synchronized to dining booths that vibrate with the animated scenes. Even the restrooms have animated characters projected on the mirrors, using a technology called Pepper's Ghost, created by the U.K.-based company of the same name. The restaurant also features a store and a permanent exhibit of Marvel artifacts including original art from Marvel comics dating back to 1939. If all that's not enough to draw a crowd, the menu featuring "Mutant Chicken Wings," the "Iron Man Burger" and "Chocolate Carnage" should do the trick.

Films

Pentafour Producing Motion-Capture Feature. Pentafour, a Madras, India-based animation and effects company, has started production on what is being called the first animated motion-capture feature film, *Sinbad: Beyond the Veil of the Mists.* Working with Venice, California-based motion-capture company, House of Moves, Pentafour has begun shooting motion-capture data (optical technique) in Los Angeles which will be composited with computer-generated characters by artists in both the Los Angeles and Madras facilities. Pentafour's Sriram Sundar Rajan is producing the film, and Alan Jacobs and Evan Ricks are co-directing. Actors cast to voice characters in *Sinbad* include Leonard Nimoy (*Star Trek*) , Mark Hamill (*Star Wars*) and Brendan Fraser (*George of the Jungle*). Pentafour, a software company which has recently branched into animation production, is also working on computer animation for *The King and I*, Morgan Creek's animated feature slated for direct-to-video release in summer 1999 and are currently working on television pilots for DreamWorks, Sony and Disney. Pentafour has not yet announced a release date or a distributor for *Sinbad.*

For more information about motion-

Craig Bartlett, creator of *Hey Arnold!*, is now in a feature film development deal with Nickelodeon. Photo courtesy of Nickelodeon.

capture animation, see *Animation World Magazine*'s February 1998 issue focusing on the techniques of motion-capture and stop-motion animation.

Nicktoons Expands Feature Slate. Nickelodeon has entered into a film development deal with Craig Bartlett, creator of *Hey Arnold!*, to develop an animated feature film based on the series, which has just been renewed for its fourth season on Nickelodeon. Klasky Csupo is currently in production on Nickelodeon's first animated feature, *The Rugrats Movie* which is slated for a November 25, 1998 release. In addition, Nickelodeon is already in development on a second *Rugrats* feature, for which David N. Weiss and J. David Stem are writing a script. Recently at Toy Fair, Mattel debuted a new line of *Rugrats* toys.

Animated Fare At AFM. The American Film Market ran February 26 through March 6, 1998 at the Loews Hotel in Santa Monica, California. Out of hundreds of films for sale at the market, a handful of animated films were available from GoodTimes Entertainment (*Animated Classics*, *Camelot, the Legend*, *Rudolph, the Red-Nosed Reindeer*), Harmony Gold (*Adventures on Rainbow Pond*), Lighthouse Entertainment (*A Chinese Ghost Story: The Tsui Hark Animation*), Movie Reps International (*The Warrior Prince*), Santa Monica Pictures (*The Adventures of Peter Rabbit*) and Shochiku (*Jungle Emporer Leo*).

Television

The 50 [Almost] Greatest Cartoons. Cartoon Network U.S. aired an eight-hour marathon program called "The 50 Greatest Cartoons of All Time" on March 14 and 15. The program includes interviews with Chuck Jones, Joe Barbera, June Foray, Charlie Adler, Maurice Noble and Leonard Maltin. While Cartoon Network programmers were inspired by Jerry Beck's book of the same name, for which more than 1,000 animation professionals were asked to pick the 50 greatest cartoons, the lineup of this program is different than the list in the book, in that it only includes films that Cartoon Network and parent company Time/Warner own or to which they have secured broadcast rights. Disney films included in the book, such as *Skeleton Dance*, *The Band Concert* and *Steamboat Willie* will not be featured, nor will certain "politically incorrect" Warner Bros. films be shown, such as *Coal Black and de Sebben Dwarfs*, one of the "Censored 11" shorts which was included in the Beck's book. However, Cartoon Network's program does include some rarely seen gems. A complete list follows: *What's Opera, Doc?* (Warner Bros., 1957), *Duck Amuck* (Warner Bros., 1953), *Duck Dodgers in the 24 1/2th Century* (Warner Bros., 1953), *One Froggy Evening* (Warner Bros., 1955), *Gertie the Dinosaur* (Winsor McCay, 1914), *Red Hot Riding Hood* (MGM, 1943), *Dough for the Do-Do* (Warner Bros., 1949), *King-Size Canary* (MGM, 1947), *Rabbit of Seville* (Warner Bros., 1950), *Bad Luck Blackie* (MGM, 1949), *The Great Piggy Bank Robbery* (Warner Bros., 1946), *Popeye the Sailor Meets Sinbad the Sailor* (Paramount, 1936), *Betty Boop* (Paramount), *Little Rural Riding Hood* (MGM, 1949), *The Big Snit* (Richard Condie, National Film Board of Canada, 1985), *Northwest Hounded Police* (MGM, 1946), *Rabbit Seasoning* (Warner Bros., 1952), *The Scarlet Pumpernickel* (Warner Bros., 1950), *The Cat Came Back* (Cordell Barker, National Film Board of Canada, 1988), *Superman* (Paramount, 1941), *You Ought to Be in Pictures* (Warner Bros., 1940), *Ali Baba Bunny* (Warner Bros., 1957), *Feed the Kitty* (Warner Bros., 1952), *Little Red Riding Rabbit* (Warner Bros., 1941), *Peace on Earth* (MGM, 1939), *Cat Concerto* (MGM, 1947), *Beep Prepared* (Warner Bros., 1961), *Book Revue* (Warner Bros., 1947), *Quasi at the Quackadero* (Sally Cruikshank, 1975), *Corny Concerto* (Warner Bros., 1943), *The Dover Boys* (Warner Bros., 1942), *Felix in Hollywood* (M.J. Winkler, 1923), *The Big Snooze* (Warner Bros., 1946), *Hair-Raising Hare* (Warner Bros., 1946), *A Wild Hare* (Warner Bros., 1940), *I Love to Singa* (Warner Bros., 1936), *Tweetie Pie* (Warner Bros., 1947), *Daffy Duck Slept Here* (Warner Bros., 1948), *A Dream Walking* (Paramount, 1934), *Pink Phink* (United Artists, 1964), *Peco's Pest*

(MGM, 1955), Bob's Birthday (Alison Snowden and David Fine, National Film Board of Canada, 1994), Senor Droopy (MGM, 1949), Who Killed Who? (MGM, 1943), Screwball Squirrel (MGM, 1944), The Flagstones (Hanna-Barbera, 1959), Ruff and Reddy (Hanna-Barbera, 1957), Spud Dud (Hanna-Barbera, 1960), The Cat That Hated People (MGM, 1948) and Bambi Meets Godzilla (Marv Newland, International Rocketship, 1969).

Harvey Toons Join Fox Family. *Fox Family Channel has licensed 65 half-hour episodes of Harveytoons from Harvey Entertainment, and will air the shows on Saturdays and Sundays starting in fall 1998. Harveytoons is a collection of repackaged, classic animated cartoons from the Harvey library featuring characters such as Casper, Baby Huey, Herman & Katnip, Little Audrey and Buzzy the Crow. Harvey Entertainment is reviving these characters through a bevy of licensing deals and a new, direct-to-video animated feature, Casper Meets Wendy. Fox Family Channel, a Saban/News Corp. co-venture, will relaunch in August 1998 on U.S. cable television.*

Commercials

Spotlight. *Palo Alto, California-based* **Pacific Data Images (PDI)** *created a computer-animated commercial for agency Margeotes/Fertitta & Partners and their client, Jet-Dry. The 30-second spot depicts a store full of dishwashers, electric fans and other household appliances which come to life after hours. PDI completed the animation in ten weeks. Credits include animation direction by Larry Bafia, with additional animation by David House and David Spivak. . . . .Two month old, Santa Barbara, California-based company* **Animationwerks** *is in production on 55 seconds of 2-D animation for a music video for the swing band, Big Bad Voodoo Daddy. Depicting a Big Bad Wolf and his foxy girlfriend, the animation is based on the edgy illustration style of artist Todd Schorr. . . . New York-based* **Curious Pictures** *created a cel-animated commercial for the Karsh & Hagan agency and their client, The Colorado Lottery. The 30-second spot titled Crazy 8's depicts a bus full of playing cards, and was directed by Denis Morella, with animation direction by Steward Lee and additional animation by Nick Hewitt, Chris Petroco and James Munro. . . . . Studio City, California-based* **Warner Bros. Classic Animation** *and San Rafael, California-based* **Industrial Light & Magic (ILM)** *created a commercial for Pontiac, in which an animated Wile E. Coyote drives a live-action car to chase the Roadrunner. ILM's Steve Beck directed the 30-second spot. . . . London-based studio* **Loose Moose** *created stop-motion animation for a Heinz Ketchup commercial, The Big Squeeze. The animation was directed by Ange Palethorpe. . . . Animator Mike Johnson (The Devil Went Down to Georgia) directed a stop-motion animated commercial called Flood for Shell International. This is Johnson's first spot for London-based studio* **Passion Pictures**. *The 30-second spot, which promotes the LEGO toy promotion being offered by the gasoline vendor, also employs 2-D animation of water created by* **Rushes** *studio. . . . New York-based* **AMPnyc** *is working on a commercial for Primestar Satellite Television. The 30-second, mixed media spot promoting Primestar's "Kids Remote Control" and Nickelodeon Magazine will air on Primestar network starting April 1. . . . New York-based* **CHARLEX** *created visual effects for a 30-second commercial for Novartis Animal Health called Dog's Fears. Much like the talking pig in the film Babe, the commercial features a live-action dog reacting to its owner's descriptions of dog illnesses. Effects artist Greg Oyen used Flame to manipulate the movements of the dog, frame by frame. . . . . New York-based* **Curious Pictures'** *director Mo Willems has created six animated ids for Nickelodeon's Nick at Nite programming, featuring the character "Logobelly" he first animated for the network in January 1997. The 10-second spots, Flub, No Quarter, Boom!, Always Something On, Watch This and Punch the Clock, were created in 3-D and 2-*

Casper, one of the characters in Harvey's classic library of *Harveytoons*. © Harvey Entertainment.

Mike Johnson's LEGO commercial for Shell International and Passion Pictures. Photo courtesy of Passion Pictures.

D animation with Toonz and 3DStudioMax software. Animators were Rochelle Kaiden, Kim Lee, Brendan Gallagher and Karen Villareal. . . . Toronto-based **Spin Productions** *created a 30-second computer-animated commercial called Puppet for Midland Walwyn Capital Inc. The entirely CG spot depicts a downtown cityscape of cranes and skyscrapers which took four months to create. The cranes lift the towers of a bank building so that it looks like a marionette puppet. Spin's CG animation director Kyran Kelly used Houdini, AfterEffects and Inferno software to create the animation. . . . Boston, Massachusetts-based* **Viewpoint Studios** *created the main title animation package for ESPN's prime time TV special, Town Meeting. Perry Horovas was 3-D animator, Kvin Stolworthy was senior coordinating director and Adrienne Goldman was creative director.*

Curious Pictures' ***Logobelly*** **spot for Nick at Nite, and** ***Crazy 8's*** **for The Colorado Lottery. Images courtesy of Curious Pictures.**

Home Video

DIC is Developing Direct-To-Video. *Burbank, California-based DIC Entertainment is launching a division to produce all new animated fare for direct-to-video release. The new "video premiere" division will be headed by Riley Katherine Ellis, who was most recently a producer of live-action for Caravan Pictures. DIC Entertainment, owned by the Walt Disney Company, will release its videos through Buena Vista, one of Disney's distribution divisions. A title based on the Madeline animated series is slated for release in spring 1999. A feature length animated Inspector Gadget video is also planned, to coincide with the future theatrical release of a Disney live-action feature based on the animated character. "[Direct-to-video entertainment] is a new industry that I think will grow considerably," said Ellis, who has been getting her feet wet at DIC since mid-March. Though Ellis has no prior experience producing animation, she feels that her extensive live-action background will prove useful in developing compelling material for animation, and is looking to work with writers with experience writing for long-form projects as well as animated series.*

The Mighty Kong**. © Warner Home Video.**

A Mighty Video at the Right Time. *In June, 1998, Warner Bros. Family Entertainment will release a new, direct-to-video animated feature The Mighty Kong, a new animated feature produced by independent studio, L.A. Animation. The 2-D animated film was directed by Art Scott, an industry veteran whose 60-year career includes work at Charles Mintz and Disney studios. Mighty Kong features voices by Dudley Moore and Jodi Benson, and original songs by The Sherman Brothers (Mary Poppins, Chitty Chitty Bang Bang). The film's story line is similar to that of Mighty Joe Young, Walt Disney Pictures' upcoming live-action feature remake of the 1949 film about a giant gorilla, which has just been pushed from a summer 1998 to a holiday 1998 release. This gives Mighty Kong ample time to cash in on what Warner Home Video's director of marketing Dan Capone calls, "the impending 'Monster Mania'" which will emerge in the consumer marketplace. Mighty Kong runs 78 minutes and will be available June 16 for U.S. $19.94.*

FernGully 2 In A Store Near You. *Twentieth Century Fox Home Entertainment will release the direct-to-video title FernGully 2: The Magical Rescue on March 17, 1998.*

FernGully 2: The Magical Rescue**. © Twentieth Century Fox Home Entertainment.**

Peter Pan. © Disney.

The 75-minute film will be available for $19.98 in U.S. retail outlets.

Fern Gully 2 co-directors Dave Marshall and Phil Robinson of Wild Brain explain their pre-production process in the March 1998 issue of *Animation World Magazine.*

Batman Hits The Shelves. *Warner Bros. Home Video will release the direct-to-video title Batman & Mr. Freeze: Subzero on March 17, 1998. The 70-minute film will be available for $19.96 in U.S. and $22.98 in Canada retail outlets.*

Peter Pan Flies Onto Home Video. *On March 3, 1998 Walt Disney Home Video released Peter Pan, the 14th animated feature from Walt Disney. The 77-minute video, which includes an historical introduction called "You Can Fly: The Making of Peter Pan" is priced at $26.99 and will be available for a limited time of 45 days. After its 1953 debut, the film was released theatrically in 1958, 1969, 1976, 1982 and 1989. Concurrent with the current video release, Walt Disney Records is offering a new 25-minute audiocassette and 40-page hard cover book product, Peter Pan Read & Sing Along.*

Internet & Interactive

Quick Bytes. Warner Bros. Online *will launch a combined Batman and Superman web site this week at www.batman-superman.com. . . .* **Absolut Panushka** *has unveiled a new ten-second animated film by Jan Lenica, at www.absolutvodka.com, and will premiere seven more films over the next seven weeks. . . .* **Digital Planet** *has signed a content license agreement with Macromedia to create games for the new on-line entertainment web site, ShockRave (www.shockrave.com). Digital Planet's first game for ShockRave, Fire in the Hood, will be created with Macromedia's Flash 2 software. . . . BerksAlive Online Magazine (www.berksalive.com) is featuring a weekly, animated cartoon series called Dante's Inferno created by Bob Cesca using Macromedia's Flash 2 software. . . .* **Tivoli Systems** *is using Jay Ward's classic cartoon characters, Rocky & Bullwinkle in 60-second advertising cartoons. Three episodes have been produced so far, and can be seen at www.tivoli.com.*

Are you creating animation content for the World Wide Web? Tell us about it! Send the URL with a description, including method of creation, to editor@awn.com.

Music

Rhino To Release More Animated Records. *Music distributor Kid Rhino has signed a multi-year deal with Nickelodeon to create audio products based on Nickelodeon properties. The first release will be a compilation called The Best of Nicktoons, featuring 41 theme songs from shows such as Rugrats, Angry Beavers, Rocko's Modern Life and Hey Arnold! Also, in summer 1998, Kid Rhino's parent company Rhino Records will release a second volume of music from Fox's animated series, The Simpsons, following last year's release of Songs in the Key of Springfield.*

Richard Williams and his Oscar awards. © A.M.P.A.S.

Comics

Rugrats **In The News.** *Paper, that is. A new comic strip starring the characters from Nickelodeon's animated series and upcoming feature film, "Rugrats" will be launched in U.S. newspapers on Sunday, April 5. The strip is being syndicated by Creators Syndicate, and will run in daily and weekly papers including the Los Angeles Times, the New York Daily News, Chicago Tribune and Washington Post. This is the first comic strip syndication relationship for Nickelodeon.*

Education

Richard Williams To Teach NYC Masterclasses. *Famed animation director and educator Richard Williams (Who Framed Roger Rabbit, The Thief and the Cobbler) will present his intensive Animation Masterclass at the Tribeca Film Center in New York City, June 5-7 and June 13-14, 1998. These popular "crash course" style workshops have sold out at recent engagements in San Francisco, so advance registration is suggested. For information, contact mo@masterclass.demon.co.uk.*

Spain Is Home To New Animation School. *A new animation training school called Toon Factory has opened in Valencia, Spain. The courses, which range from 48 hours to several months, include*

storytelling & scriptwriting for animation, character design, background art, storyboard, advanced layout techniques, animation I & II, digital processing for animation, clay animation, puppet animation, vectorial 2-D animation, experimental animation, animation for computer games, sound & music for animation, animation marketing and licensing and workshops for children. The school accepts foreign students and is "interested in having international exchange programs with other animation schools in the world, and in meeting foreign animation professionals interested in coming to Spain as visiting professors," said Toon Factory coordinator Fernando Carrion. For information, visit www.toonf.com or e-mail info@toonf.com.

Are Schools Selling Out? *Industry-education partnerships are becoming essential for schools trying to stay on top of animation technologies, and to ensure job placement for graduates. Animation and digital effects studios, desperate for fresh ideas and qualified talent, are investing money and resources into schools, to forge relationships with students before they enter the industry playing field. Recently, Nickelodeon announced plans to collaborate with animation programs at the University of Southern California (USC) and California Institute of the Arts (Cal Arts) by providing resources and donations in exchange for access to students' original ideas and projects. In fall 1998, USC's School of Cinema-Television will offer a course called "Nickelodeon Experimental Animation," in which Nickelodeon staffers will guest teach and lecture. Nickelodeon will have a "first look deal" for student projects produced in the class, and the option to develop and acquire projects for commercial distribution. At Cal Arts, Nickelodeon will fund expansion of the Character Animation Lab and offer students internships at their studio in Burbank Meanwhile, New York University has teamed up with Los Angeles effects studio, Digital Domain to develop a new graduate program for film and business student to learn about digital production. The curriculum will include courses taught by Digital Domain executives via satellite video link. Digital Domain will also provide summer internship positions for students in the program.*

Call for Entries

Edinburgh. *The Edinburgh International Film Festival (August 16-30, 1998, Scotland) is accepting submissions for its next competition program until May 21, 1998. For information and entry forms, contact info@edfilmfest.org.uk*

Events

MIP. *The 35th MIP TV market will take place April 3-8, 1998 in Cannes, France. This annual event is a major point of business for the international television industry, including animation. To date, nearly 700 animated programs are slated to be offered by selected companies in the more than 981 exhibitors confirmed to date. MIP's organizers have noted that there is a particular increase in animated fare for adults. Some of the new animated shows being offered at MIP are Tristan and Isolde and Born Free from Canal +, Marcelo Pan Y Vino from P.M.M.P, The Slow Norris from Link Entertainment and Oi! Get Off Our Train from VARGA tvc Ltd.*

For more information about MIP, visit http://www.miptv.com.
MIP TV will be reviewed in the May 1998 issue of Animation World Magazine.
http://www.awn.com/mag

Stuttgart. *The 9th International Festival of Animated Film in Stuttgart, Germany will take place April 3-8, 1998. 160 films have been selected for the international competition program. Programs include retrospectives of Marv Newland (Canada), Marjut Rimminen (U.K./Finland), Magnus Carlsson (Sweden) and Jiri Brdecka (Czech Republic); a screening of American musical cartoons from the '30s and '40s; a seminar about animation on the web with AWN's Ron Diamond and Christine Panushka; and a focus on Japan which includes a program organized by Sayoko Kinoshita, a retrospective of films by Yoji Kuri, plus a screening of Argentinian Eduardo Grenstein's documentary about the popularity of anime. For information, visit the official festival web site:*
http://www.awn.com/stuttgart

Stuttgart will be reviewed in the May 1998 issue of Animation World Magazine.
http://www.awn.com/mag

Bra!ncamp, A Meeting Of The Minds. *The second annual Bra!ncamp took place in New York*

City, March 26-27, 1998. The event is a think-tank for people who work in the kids entertainment industry, designed to be an alternative to busy trade shows, and "the only thing in the kids business that people will 'want' to go to rather than 'have' to go to," said Fred Seibert, who co-founded the event with Howard Leib and executive director Lina Maini. Presenters included Robert Friedman, president of New Line Television, Anna Home, chair of The World Summit on Television, Brown Johnson, senior vice president of Nick Jr. and Nickelodeon Media Works, Gary Niles, executive vice president of marketing for Galoob Toys, Jules Feiffer, senior fellow in the National Arts Journalism Program, Charles Rivkin, president and COO of The Jim Henson Company and Herb Scannell, president of Nickelodeon. Participation is limited to 75 people, and is by invitation only. For information, contact mainiacinc@aol.com or call Lina Maini at (516) 593-5494.

Animation World Magazine will attend Bra!ncamp and include an article about the event in the June 1998 issue.

Awards

BAFTA Nominees. The British Academy of Film and Television Arts has announced the nominations for its 50th British Academy Film Awards. Nominees for The Best Short Animated Film are: *El Caminante*, produced by Jeremy Moorshead and directed Debra Smith, *Flatworld*, produced by Nigel Pay and directed by Daniel Greaves, *Stage Fright*, by Helen Nabarro, Michael Rose and Steve Box, and *T.R.A.N.S.I.T.*, produced by Iain Harvey and directed by Piet Kroon. In the category, The Best Achievement in Special Visual Effects, the nominees are *The Borrowers*, *The Fifth Element*, *Men In Black* and *Titanic*. The awards will be presented at the Grosvenor House Hotel in London on Sunday, April 19, 1998. Winners will be published in the following *Animation Flash* newsletter.

The 1998 British Animation Awards (BAA) were presented on March 5 at the National Film Theatre in London. Winning films will tour theaters in England throughout March and April. This year, the actual awards are original pieces of art created by Richard Williams, Daniel Greaves, Caroline Leaf, Graham Ralph and Rolf Harris. For information, call (44) 171 637 7103.

The winners are:

- Mari Kuttna Award for Best Directorial Debut (sponsored by the Animation Unit, BBC Bristol): *The Little Princess' Birthday* by Jim Lefevre, Edinburgh College of Art.
- Most Creative Use of New Technologies: *Feeling My Way* by Jonathan Hodgson.
- Best Direction in a Commercial: *Unison* by Jerry Hibbert, produced by Hibbert Ralph Animation.
- Best Animation in a Commercial: *Fisherman's Friend* by Stephen Weston, produced by Bermuda Shorts.
- Best Children's Series (sponsored by Britt-Allcroft Company): *Gogs* by Deniol Morris and Michael Mort, Arrgh Animations for S4C/BBC.
- Best Children's Special (sponsored by Cosgrove Hall Films): *Famous Fred* by Joanna Quinn, produced by TVC for Channel 4/S4C.
- Best Film at the Cutting Edge (joint winners): *Staggerings* by Peter Collis, produced for Arts Council of England Hi-Tech Project; and *Light of Uncertainty* by Clive Walley, Painted Films for S4C and BBC2.
- Best Film Over 10 Minutes (sponsored by John Cary Films): *Death and the Mother* by Ruth Lingford, produced by Ownbrand Productions for Channel 4.
- Best Film Under 10 Minutes (sponsored by HIT Entertainment): *3 Ways to Go* by Sarah Cox, produced by Picasso Pictures for Channel 4/Arts Council of England Scheme.
- Best International Co-Production: *Stressed Eric: Nativity* created by Carl Gorham, produced by Absolutely Productions/Klasky Csupo.
- Best TV/Film Graphics: *Tomorrow Never Dies*, visual effects supervisor Tim Webber, produced by

The 1998 British Animation Awards, designed by Caroline Leaf, Michael Dudok de Wit and Sylvain Chomet. Courtesy of the BAA.

FrameStore for Limelight/Eon Productions.

- Craft Award: *Gourmand* by Andrew Higgins, Royal College of Art.
- Best Scenario (sponsored by the Animation Unit, BBC Bristol): *Stressed Eric: Nativity* created by Carl Gorham, produced by Absolutely Productions/Klasky Csupo.

PUBLIC CHOICE AWARDS:

- Favorite TV/Film Graphics: *Tomorrow Never Dies*, visual effects supervisor Tim Webber, produced by FrameStore for Limelight/Eon Productions.
- Favorite Commercial: *Dairylea Dunkers Dino Time* by Mark Nunnely and Ray Harryhausen.
- New Perspectives: *Flatworld* by Daniel Greaves, produced by Tandem Films Entertainment for BBC in association with EVA Entertainment VIDEAL and S4C.

Imagina, the European equivalent to SIGGRAPH, took place in Monaco, March 4-6, 1998. Visit the review of Imagina '98 in this issue of *Animation World Magazine* for a complete list of winners.

Academy Honors College Films. The Academy of Television Arts & Sciences presented the 1997 College Awards on Sunday, March 8 in Los Angeles. The award for Traditional Animation, First Place was presented by Nancy Cartwright to Bobby Podesta (Cal Arts) for his film, *Smoke*, and the second and third place awards went to Mark Dale Levine (UCLA) for *Unborn Baby Blues* and Mark Walsh (Cal Arts) for *Extra Crispy*. The award for Non-Traditional Animation, First Place was presented by John Dykstra to John Lally and Valerie Mih (USC) for their film, *Pets*, and the second and third place awards went to Chris Higgins (University of Georgia) for *Mamita Rica* and Ian Wilmoth (RISD) for *Asa Nisi Masa*.

Software Shone At Tech Oscars. About 520 people attended the Academy of Motion Picture Arts and Sciences' Scientific and Technical Awards Presentation on Saturday, February 28 at the Regent Beverly Wilshire in Beverly Hills, California. The gathering of "brains in bowties," as celebrity presenter Ashley Judd called them, were brought together to recognize innovators in the development of motion picture technologies, which includes more animation software systems than in recent years. Animation-related honors went to Richard Chuang, Glenn Entis and Carl Rosendahl for the concept and architecture of the Pacific Data Images (PDI) Animation System; to Greg Hermanovic, Kim Davidson, Mark Elendt and Paul H. Breslin for the development of the procedural modeling and animation components for Side Effects Software's Prisms software package; to James J. Keating, Michael Wahrman and Richard Hollander for their contributions that led to the Wavefront Advanced Visualizer computer graphics system; to William Kovacs for his creative leadership and Roy Hall for his principal engineering efforts that led to the Wavefront Advanced Visualizer computer graphics system; to John Gibson, Rob Kreiger, Milan Novacek, Glen Ozymok and Dave Springer for the development of the geometric modeling component of the Alias PowerAnimator system; to Dominique Boisvert, Réjean Gagné, Daniel Langlois and Richard Laperriére for the development of the "Actor" animation component of the Softimage computer animation system; to Eben Ostby, William Reeves, Samuel J. Leffler and Tom Duff for the development of Pixar's Marionette 3-D Computer Animation System and to Craig W. Reynolds for his pioneering contributions to the development of 3-D computer animation for motion picture production; to Richard Shoup, Alvy Ray Smith and Thomas Porter for their pioneering efforts in the development of digital paint systems used in motion picture production.

Brussels Picks Cartoon D'Or Noms. The Brussels International Animation Festival wrapped up with a closing ceremony on February 28, at which they announced the festival's nominee selections for the Cartoon d'Or prize for the best European animated film. The four films selected by Brussels are *Fragile* by Daniel Wiroth, *Marie* by Corinne Kuyl, *T.R.A.N.S.I.T.* by Piet Kroon and *Many Happy Returns* by Marjut Rimminen. Only six animation festivals are invited to suggest films for the coveted Cartoon d'Or prize: Brussels, Annecy, Utrecht, Cardiff, Espinho and Oslo. Additional nominees will be submitted by these festivals throughout the year, and the winning film will be selected by CARTOON's jury and announced at the next annual CARTOON forum in September, 1998.

Santa Clarita. The Santa Clarita International "Family-Themed" Film Festival took place in Santa Clarita, California, in February. Animated films which received awards are: *Tale of Egypt* directed by Diane Eskenazi (Sony Wonder Films/Golden Films) for Best Animation-Feature, *Officer Buckle and Gloria* directed by Chris Larson (O'Plenty Animation) for Best Animation-Short and *Charlie, the Leprechaun* written by Michael Stribling for Best Screenplay-Animation.

Studio Tour: Nicktoons

by Wendy Jackson

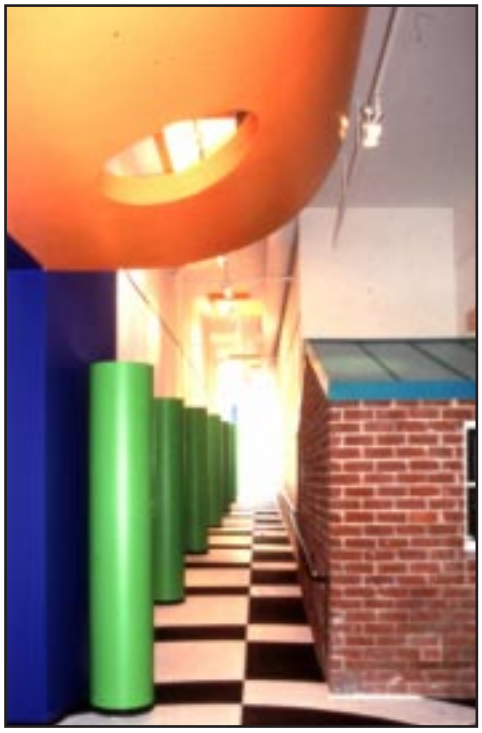
Photo by Rick Wilson, courtesy of Nickelodeon.

An artist-designed golf course spans the the studio's front yard. Photos by Rick Wilson, courtesy of Nickelodeon.

On March 4, 1998, Nickelodeon and parent company Viacom threw a bash to celebrate the opening of the new Nicktoons animation studio at 231 West Olive Avenue in Burbank, California. Animation World Magazine's editors were among the crowd that included Viacom chief Sumner Redstone, Paramount prexy Sherry Lansing and other power players in the animation industry. Outside the studio's iron gates, a gathering of union labor supporters formed a picket line to protest Nickelodeon's independent hiring practices. However, their voices went mostly unheard amidst the din of the party inside, where guests ate, drank, toured the colorful facilities and played rounds of miniature golf.

The golf course even includes a challenging "hit the ball through Walt Disney" hole. Photo by Wendy Jackson, © Animation World Network.

Sprinkled with green confetti: Nickelodeon president Herb Scannell, CatDog creator Peter Hannan, Albie Hecht, Sumner Redstone, Viacom executive vice president Phillippe Dauman, Hey Arnold! creator Craig Bartlett, Fred Seibert, and in front, the voice actors for Hey Arnold! characters Arnold and Helga. Photo by Wendy Jackson, © Animation World Network.



Viacom chief Sumner Redstone with a couple of Angry Beavers. Photo by Wendy Jackson, © Animation World Network.

Declared by Nickelodeon to be the first brand new studio for television animation production to open in 35 years, the 72,000 square foot facility, designed by Los Angeles architecture firm AREA, houses 200-300 employees and up to five simultaneous productions. And, oh yeah, it also has a miniature golf course, an indoor basketball course/screening room, an artists' gallery, a studio store, and a fountain that shoots green water into the air.

Artist-Inspired

Albie Hecht, president of Film and TV Entertainment for Nickelodeon, is cited as the visionary behind the design and building of the studio. In 1996, Hecht met with Nickelodeon artists for a brainstorming session on the elements of their ideal studio, and, with their feedback (and some inspiration from the fabled Willy Wonka chocolate factory), created "a playful, inspirational and cutting edge lab which will hopefully give birth to the next generation of cartoon classics." He added, "For me this building is the physical manifestation of a personal dream, which is that when people think of cartoons, they'll say Nicktoons."

Sumner Redstone said, "Unique, original and experimental animation has really been a hallmark of our company all these years, and we've really done well by it. I'm confident that a lot of fantastic creative work is going to come out of this great new building right here in Burbank."

The Nicktoons studio houses five, project driven production units. Each has its own color and design environment and includes a living room, writer's lounge and storyboard conference room. The studio also has a Foley stage (for recording live sound effects), a post-production area, sound editing and mixing rooms and an upstairs loft area with skylights for colorists. In their spare time, animators are invited to experiment in the new technology suite, which will be stocked with a variety of animation tools.

Current shows in production at Nicktoons are Hey Arnold!, Angry Beavers, Oh Yeah! Cartoons! and CatDog, as well as development for feature films based on Hey Arnold! and Rugrats.

Wendy Jackson is associate editor of Animation World Magazine.

Note: Readers may contact any Animation World Magazine contributor by sending an e-mail to editor@awn.com.

Some of the studio's interiors rival the set of Pee Wee's Playhouse. Photo by Rick Wilson, courtesy of Nickelodeon.

AND THE ENVELOPE PLEASE...

AWN's 1998 Oscars Report

compiled by Wendy Jackson

Visit AWN's Oscars Report where you can view a clip from Geri's Game and the other animated short film nominees on-line! **http://www.awn.com/oscars**

As AWN's reader poll predicted last week, Pixar's computer-animated short film Geri's Game won the Oscar for Best Animation Short Film at the 70th Annual Academy Awards presented on March 23, 1998. The film's director, Jan Pinkava, accepted the award. The young, somewhat flustered Pinkava said, "Thank you to the Academy for honoring animated short films...This is amazing to be up here." He also dedicated the award to his colleagues at Pixar and his family in Prague. Pixar has won several other Oscars including the Best Animation Short Film for Tin Toy in 1988, a special achievement award for Toy Story in 1996 and honors in the Scientific and Technical awards in 1998, 1996, 1994, 1993 and 1992.

Also taking home gold statuettes this year were Titanic artists Robert Legato, Mark Lasoff, Thomas L. Fisher and Michael Kanfer for Best Achievement in Visual Effects. And, although Fox Animation Studios' Anastasia was nominated in the Best Original Musical or Comedy Score, the Oscar went to The Full Monty. Go figure.

Director Jan Pinkava with a model used in the development of Geri's Game

Geri's Game © Pixar Animation Studios.

DESERT ISLAND SERIES

Everywhere But On a Desert Island...

compiled by Wendy Jackson

This month we scoured the globe for animation studios in unexpected locations. While we didn't find any animators on desert islands, we did find people at animation studios in Bandung, Indonesia, Halifax, Canada and the Brazilian rainforest who were willing to share with us what films they would want if they were stranded on one. Marius Mamora is studio manager and a clean-up artist at Red Rocket Animation in Bandung, Indonesia. The studio recently completed a program opening for MTV Land and bumper animation for SCTV. Steff Adair is president of Adner Animation Productions Inc. in Halifax, Canada. The studio has created a series of animated shorts called Politoons, and an animated sequence in the feature film, The Real Howard Spitz, as well as opening titles for the Atlantic Film Festival. Wilson Lazaretti teaches animation to indigenous people in the Amazon rainforest with the São Paulo, Brazil-based, Núcleo de Cinema de Animação de Campinas. He has also created the independent animated films Who Knows About My Love? and Coffee Drinkers are Better Lovers.

Steff Adair's Selections:

1. *Fantasia* (Disney).
2. *The Box* by Maureen Selwood.
3. *The Wrong Trousers* (Aardman).
4. *Ren and Stimpy* (Nickelodeon).
5. The *Family Dog* special by Steven Spielberg.
6. *The Big Snit* by Richard Condie.
7. *Strings* by Wendy Tilby.
8. *Geri's Game* (Pixar).
9. *The Simpsons* (Twentieth Century Fox/Film Roman).
10. *Looney Toons* (Warner Bros.).

Marius Mamora's Favorites:

1. *Akira* by Katsuhiro Otamo.
2. *Ghost in the Shell* by Mamoru Oshi.
3. *Wings of Honneamise: Royal Space Force* by Hiroyuki Sadamoto.
4. *Porco Rosso* by Hayao Miyazaki.
5. *The Lion King* (Disney).
6. *My Neighbor Totoro* by Hayao Miyazaki.
7. *Tummy Trouble* by Steven Spielberg.
8. *Screwball Squirrel* by Tex Avery.
9. *Dead of Fire Flies* (Studio Ghibli).
10 *Ponpoco* by Isao Takahata.

Wilson Lazaretti's Top Ten:

1. *The Monk and the Fish* by Michael Dudok de Wit.
2. *Amazonic Symphony* by Anerio Lattini.
3. *His Comedy* by Paul Bush.
4. *Creature Comforts* by Nick Park (Aardman).
5. *Next* by Barry Purves.
6. *Grey Wolf and Little Red Riding Hood* by Garri Bardin.
7. *Fado Lusitano* by Abi Feijó.
8. *Skaska Skazok* by Yuri Norstein.
9. *The Man Who Planted Trees* by Frédéric Back.
10. *The Ride to the Abyss* by Georges Schwizgebel.

The Dirty Birdy

By John Dilworth

Experimental Animation and Visual Effects, May1998

This May, Animation World Magazine will take a look at the seemingly opposite worlds of Experimental Animation and Visual Effects. Melissa Chimovitz will present an in-depth profile of the New York Independent scene and Brazil's Marcos Magalhaes will recount his experiences working with Fernando Diniz on the production of 8 Point Star. Marian Rudnyk will explain his work on Titanic and Bill Fleming will discuss the evolution of the representation of fur and cloth in 3-D animation. We will also host a conversation between an experimental animator and a visual effects supervisor. Sand animation techniques and affordable computer animation set-ups will also be revealed.

We will present the RealFlash Festival winners, feature a profile of the Zagreb International Animation Festival by jury member John R. Dilworth and cover the events of Cannes' market, MIP, and Germany's Stuttgart International Film Festival. In addition, theatrical films, General Chaos and Quest for Camelot will be reviewed. We will also have two book reviews: Buzz Potamkin will review The Business of Children's Entertainment and Brian Camp will take a look at The Anime Movie Guide.

Animation World Magazine 1998 Calendar

Jobs and Education	*(June)*
Adult Animation	*(July)*
Asian Animation	*(August)*
Television	*(September)*